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ABSTRACT

Papers by graduate students, and occasionally papers from their mentors which establish a context for the student papers, are organized by sponsoring University. Student papers presented are: (1) "The Relationship of Amount of Experience in Art to Visual Perception and Picture Memory" (Scott Wiley); (2) "In Pursuit of the Idea that the Child Art Process Can be Disclosed" (Nancy Lambert); (3) "Sex Role Stereotyping and Art Education" (Alana Stelker-Horner); (4) "Artistically Talented and Academically Gifted Junior High School Students: A Comparative Study of Their Backgrounds, Interests, and Ambitions" (Charles Gareri); (5) "Papermaking from Selected Malaysian Fibers: An Investigation of Its Artistic Potential through the Creation of Original Paper Artworks" (Chen Teng Beng); (6) "Yoruba Traditional Art: Symbolism and Interpretation" (Moses Fowowe); (7) "Textbooks for Art Education: Functions and Limitations" (James Lomis); (8) "Place and Imaginal Dwelling" (Scott Meyer); (9) "A Penetration of the Historical Theory of Poetic Tropes: A Phenomenological Investigation of the Iconic Historical Field: A Hermeneutic Study" (Bob Troxell); (10) "So, Why Sit Still?" (Steve McGuire); (11) "The Meaning of Art Environments for Art Students" (Joan Yochim); (12) "The Effectiveness of Studio-Based Art Humanities Curriculum" (Susan Atkins); (13) "Missouri Artist Jesse Howard: An Ethnographic Study" (Ann Klesener); (14) "Awareness of the Natural Landscape: A Three-Part Strategy Analyzing the Lives and Works of Landscape Painters for Educational Purposes" (Heather Anderson); (15) "Comparisons of Recognition Capabilities and Preferences for Representational, Abstract, and Non-Objective Paintings" (Kerry Freedman); and (16) "Teachers' Decision Factors in Judging and Planning Discussion Activities for Elementary Art Programs" (Connie Landis). (MM)

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is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed). Send an original and one copy to:
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Preface

In October of 1982 a group of fourteen professionals in anthropology, sociology, linguistics, psychology, and education gathered for a symposium on children's responses to a literate environment. A psychologist, Frank Smith, organized the meeting. In the introduction Smith expressed concern that for the past two or three decades educational theory and, indeed, practice have been dominated by theories from psychology. His intention was to bring together as many of the prevailing views on literacy as practical constraints would allow. He was dismayed because professionals from various disciplines in the usual pursuit of careers are not aware of work across academic boundaries; the meeting and published proceedings are part of his effort to remedy parochial perspectives on a subject which touches everyone.

In April of 1984 graduate students, their mentors, and other interested individuals assembled at the National Art Education Association in Miami for the second year to share overviews of their research. What relationships might be observed between these two events? For one, it strikes me that the notion of a literate environment has some resemblance to that of an aesthetic environment; indeed, the latter idea is so prevalent that we take for granted children's teaching themselves to draw, while studies on children who teach themselves to read represent a rather radical conception for many who are involved in language arts. Thus, some of the participants in the literacy symposium looked to research in children's drawings for theoretical grounding. Another similarity between the two groups is the intention to bridge usual distinctions. In the case of the Research Session for Graduate Students in Art Education, my concern is to bring together the different philosophies and methodologies that prevail in art education doctoral programs at universities in North America. Smith's organizational effort was directed toward an interdisciplinary confluence. While my focus might be described as inter-institutional one outcome of this session is the consciousness of the interdisciplinary involvements in art education. This observation is manifested in the papers that follow.

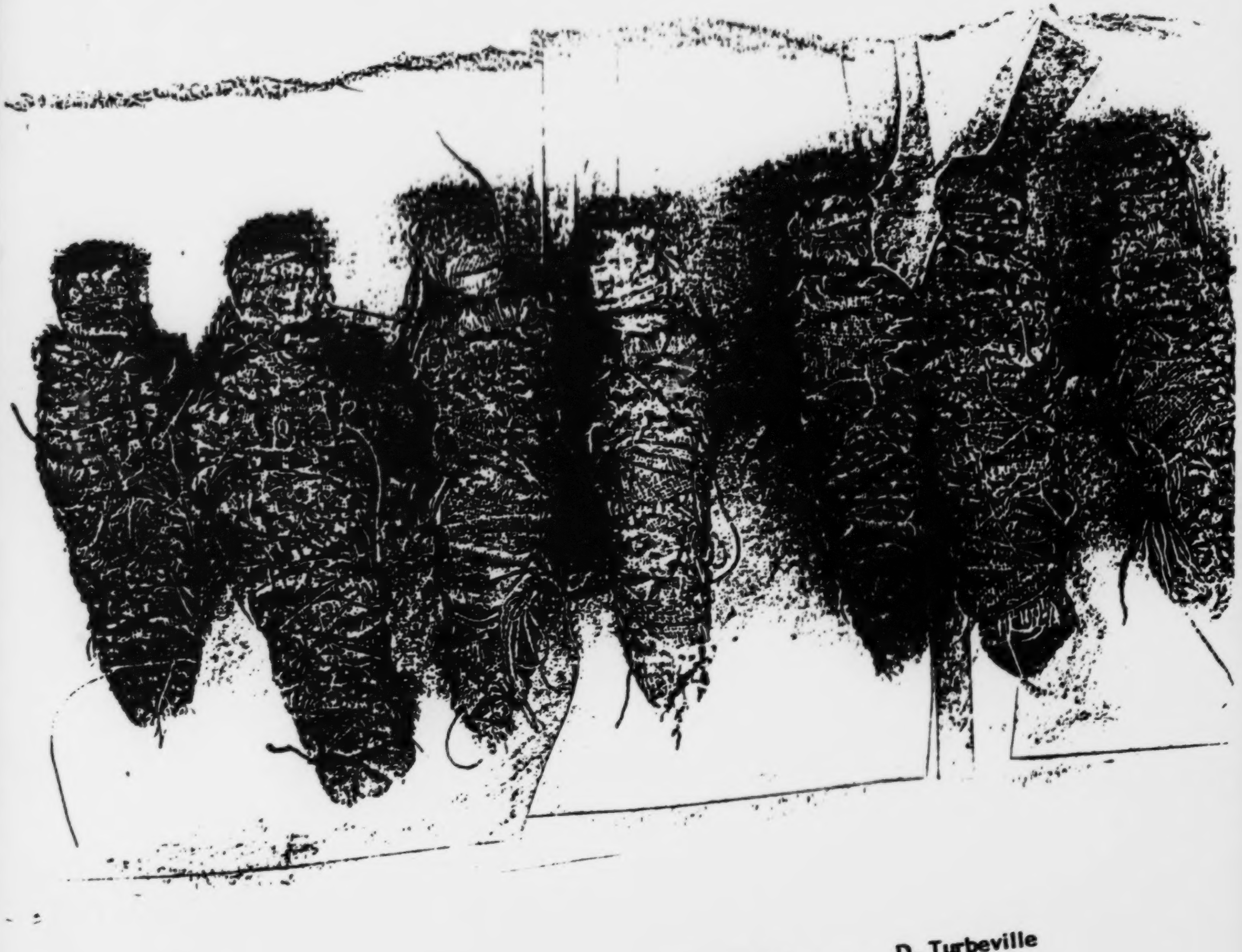
Readers of this issue of **Working Papers in Art Education** certainly will recognize that the emerging professionals in our own field, as represented by these doctoral students, do, indeed, span a number of disciplines both in theoretical grounding and in their choice of research methodologies. Clearly, such diversity reflects the abundant variety of mentors and institutional milieus available to prospective graduate students in art education.

As the mentors write of contexts for their students' research those mentors also tell us much about their philosophical roots; and in the voices of the sixteen students we may hear echoes of their mentors and, perhaps, of their universities. They ask familiar questions about classrooms, or textbooks, or artistic talent, or the relations of visual perception to art, or the role of gender in shaping our learning, but the form of these queries is unique to each individual. Others explore less visited territories of individual histories, or specific art processes and traditions, or the poetics of aesthetics, yet the worlds of art from which these searches embark surely are familiar terrain to all of us.

I am pleased to welcome two additions in this publication. Chew Teng Beng from Malaysia and Moses Oladipo Fowowe of Nigeria extend our reflections on art education beyond the continent of North America. The drawings by **Priscilla Fenton** that introduce and conclude the papers are selections from an ongoing body of work in which she integrates her wrapped and stitched art with her academic studies.

We may enlighten our reading of the following papers, as well as our own research, by heeding the Turbeville admonition she quotes: "You have to pretend you never saw anything before."

Marilyn Zurmuehlen
Editor



you have to pretend you never saw anything before . . . D. Turbeville

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Mentor's Introduction

REX DORETHY
Ball State University

Scott Wiley has been a doctoral student in Art Education at Ball State University for three years. His B.S. and M.A. degrees were also received at Ball State University and reflect the special interests Scott has in art education, illustration, and graphics. As sole proprietor of Master Graphics, Signs, and Illustrations, Scott has completed a wide range of art works. His accomplishments include lectures at local, state, and national conferences, publications of his Christian artwork, indoor and outdoor murals, screen printing, sign design, architectural and book illustration, and other works related to the fine and graphic arts. Many of his drawings have been shown in local and national art exhibitions.

Scott has also been a public school art teacher for seven years. He was nominated "Outstanding Teacher" by Anderson Community Schools in 1983. In addition to his public school experience he has taught college level courses at Ball State University and Anderson College as a part time faculty member. He has also taught continuing adult art education classes at the Anderson Fine Art Center.

Scott has had a special interest in artworks with unique qualities which impact the long term memory of viewers. He has also been concerned with whether or not certain characteristics of the viewers themselves influence their memory for pictures both with and without the unique memory impacting qualities. Thinking that there might be widespread applicability for the results of an investigation in these areas, Scott proceeded to design a study which led to the development of a picture memory test.

THE RELATIONSHIP OF AMOUNT OF EXPERIENCE IN ART TO VISUAL PERCEPTION AND PICTURE MEMORY

Scott Wiley

Introduction and Procedures

This investigation sought to evaluate the claim by art educators that cumulative general experiences in art develop specific visual skills. The primary objective was to assess the influence of an individual's amount of experience in art upon the two selected visual skills of visual perception and picture memory. The secondary objective included the assessment of the relationship between these skills as well as the relationship of age and gender to picture memory. Evaluation of the relationship of age and gender upon visual perception ability was not a major concern of this study since this relationship has been amply demonstrated by Witkin (et. al., 1971) and others.

Both the educational philosophies and teaching practices of art educators have revealed the widespread belief that general training methods, especially when accumulated, develop all visual skills as a whole. Though this belief is dominant many writers and researchers have disagreed and argued that specific training methods are more effective. Thorndike and Woodworth (1901, A and B) identified this kind of learning condition as a transfer of training relationship. They stated that learning best occurs when direct similarities exist between an already acquired skill and one to be learned. Broudy (1979) applied this to art education by concluding that transfer of training from general work in art to perceptual development would require a very tight relationship to be effective.

In four independent experimental studies Salome (1965), Dorethy (1972), Doornek (1978), and Dunn (1978) demonstrated that visual perception can be enhanced through specific training methods of relatively short time duration. The problem of concern in this investigation however, involved the evaluation of the effects of learning accumulated over long time spans, usually years. Evaluations of such long time periods necessitated an ex-post-facto correlational design of study. This design allowed the evaluation of the relationship between an individual's amount of experience in art and visual perception and picture memory abilities. As Piaget (1954), Gibson (1969), and Travers (1982) have pointed out these abilities are closely associated. They are also of particular interest to art educators.

Three instruments were identified or developed for this investigation. The Art Experience Form (AEF) helped determine a subject's amount of experience in art while the Group Embedded Figures Test (GEFT) measured visual perception ability and Wiley's Unique Visual Imagery Test (WUVIT) evaluated picture memory. The results from these instruments provided scores which were then correlated to assess the influence of amount of art experience upon the two selected visual skills.

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All of the subjects used in the final treatment were assembled from three unequal source groups. Seventeen students were undergraduate non-art majors, twenty-three were undergraduate art majors, and ten were graduate art majors. These three groups provided the anticipated wide range of amounts of art experience. Each subject from each group attended Ball State University, Muncie, Indiana during the Spring Quarter of 1983. Random subject selection was accomplished by university placement into existing classes which yielded a variety of racial, ethnic and socioeconomic backgrounds.

All fifty subjects received similar tasks during two sessions separated by seventy days. In the first session the subject completed the AEF to arrive at a numerical value which represented that individual's total amount of experience in art. Then each subject's visual perceptual style was interpreted as field dependent or field independent through the GEFT. The first session concluded with the completion of WUVIT Part I which required each subject to visually analyze, describe and classify pictures as either unique or ordinary. Each unique picture, a picture with possible but improbable subject matter relationships, was identified with a check. Ordinary pictures were left unmarked. At no time during the first session, during WUVIT Part I was any mention made of picture memorization or recall.

The second session required the fifty subjects to recall all eighteen pictures of WUVIT Part I from within the seventy-two randomly distributed pictures of WUVIT Part II. Each subject identified each recalled WUVIT Part I picture with a check. If the picture recalled was unique the check was circled. In this way memory for unique pictures was contrasted with memory for ordinary pictures.

Pearson Product-Moment Coefficients of Correlation were used to assess the relationships between amount of experience in art, visual perceptual style, the various picture tasks, age, and gender. The confidence level for testing the null form of the seventeen Directional Hypotheses was set at an alpha level of .05 or lower.

Summary of Findings

This ex-post-facto correlational investigation tested seventeen null hypotheses at the .05 level of confidence.

Of the seventeen hypotheses tested significant relationships were disclosed only for Directional Hypotheses I, IV, and V. The Pearson Coefficients and levels of confidence for these three hypotheses were at or below the acceptable .05 level. Therefore, Directional Hypotheses I, IV, and V were retained.

Directional Hypothesis I correctly predicted a significant relationship between an individual's amount of general learning experience in art and her or his visual perception ability. The results for this hypothesis indicated that as amount of art experience increases, visual perceptual style tends toward field independence. Conversely, the results also indicated that as art experience decreases, visual perceptual style tends toward field dependence.

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Directional Hypothesis IV correctly predicted a significant relationship between amount of experience in art and the ability to recall pictures with ordinary subject matter relationships. The finding revealed that as experience in art increased, so did the ability to remember ordinary pictures. The opposite was also true; as experience decreased, so did recall performance for ordinary pictures.

Directional Hypothesis V also proved correct. This hypothesis predicted a significant relationship between art experience and the ability to recall all eighteen pictures from WUVIT Part I from within the seventy-two of WUVIT Part II. But, as noted in Chapter IV, this result was strongly influenced by the strong memory performance for the fifteen ordinary pictures as demonstrated through Directional Hypothesis IV.

When testing failed to support Directional Hypotheses II and III, their null forms were accepted. The results indicated no significant relationships between art experience and the ability to either disembed (Directional Hypothesis II) or recall (Directional Hypothesis III) the three pictures with unique subject matter relationships. The means and standard deviations for these tasks revealed a very high performance level by all subjects for the tasks involving unique pictures (Table I). Amount of experience in art had no influence on the results.

Testing also failed to reject the null forms of Directional Hypotheses VI through XVII. Visual perception ability did not relate significantly to disembedding of the three unique pictures (Directional Hypothesis VI), recall of the three unique pictures (Directional Hypothesis VII), recall of the fifteen ordinary pictures (Directional Hypothesis VIII) or recall for all eighteen pictures (Directional Hypothesis IX). On tasks involving unique pictures all subjects performed well (Table 1) thus overriding the influence of visual perception ability. The same was true for the tasks involving unique pictures and the variables of age (Directional Hypotheses X and XI) and gender (Directional Hypotheses XIV and XV).

In this study whenever unique pictures were a part of a task, all subjects performed nearly flawlessly. These findings are generally consistant with results from studies by Mackworth and Morandi (1967), Mackworth and Bruner (1970) and Hock, Romanski, Galie, and Williams (1978). These investigations also incorporated unique pictures. They did not however, contrast performance involving unique pictures with the variables of amount of experience in art, visual perception ability, age or gender.

Frinally, Directional Hypothesis XII was rejected and the null form accepted when no significant relationship was found between age and memory for the fifteen ordinary pictures. When age and memory for all eighteen pictures was tested (Directional Hypothesis XIII) no sigifnicant relationship was indicated and the null was accepted. And last, when gender was correlated with these same picture memory tasks, the null forms of both Directional Hypotheses XVI and XVII were accepted.

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Conclusions

The data collected from correlations of the variables suggest several conclusions relevant to art education and the fine and advertising arts. The findings suggest that art educators can continue to claim that increased general experience in art enhances certain visual skills. In addition, the findings indicate that certain pictures have characteristics which can impact the long term memory of viewers regardless of the characteristics of the viewers themselves. This latter finding may indicate some useful visual strategies to fine and advertising arts.

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Mentor's Introduction

CATHY MULLEN BROOKS
Concordia University

Art education theory and practice have relied on a somewhat curious mix of conceptions of the individual. Drawn from various disciplines, these conceptions range from mechanistic ones stressing the biological organism to mystical ones stressing the transcendant genius of the unique artist. Within this range, researchers have sought and found many truths; yet, there remain important truths to be found and articulated. The longer I dwell with existentially-based modes of research, the more I respect and appreciate the immense personal commitment that researchers give in such inquiry. The hope for meaning-to-be- disclosed is a force that both compels and propels an individual into an intense, personal-yet-sharable journey. Nancy Lambert is an experienced professional who finds that much conventional child art research — cognitive development studies, case studies, descriptive studies of school groups, etc. — inadequately represents significant meaning present in the artistic lives of children. Her search is to find a way to somehow disclose that meaning which she sees present during her art sessions with children. The promise her inquiry offers is that of informing — and reforming — our understanding of what it means to be an individual child doing art.

IN PURSUIT OF THE IDEA THAT THE CHILD ART PROCESS CAN BE DISCLOSED

Nancy Lambert

What is the living narrative played out in the theatre of the school art room, visible to me through the art series of my young friends? This question is based upon the notion that the 'self' of the child is not an obscure idea but the movement of working as agent between pure potentiality and contingency. It is available to me as an emerging perspective which, as Merleau-Ponty (1962) says, is "making itself progressively explicit" (p. 407).

The setting of my inquiry is first of all political and geographical. I am an art educator in the province of Quebec, where a derivative of Sartrian existentialism has had a profound and transformative effect upon the social fabric of the past quarter-century. In keeping with social theory which posits that for every action there is a reaction, this existential move to affirm the free will of the individual, (particularly evident within the arts), was followed by a rapid move on the part of administrators to centralize education and institutionalize that notion of the free person. The arts program conceived in this system proclaimed that art in the elementary schools should be evaluated according to the 'authenticity' of the art products (Gouvernement du quebec, Note 1). Curriculum planners were trying to relate 'authenticity' with what could be realistically tended toward in the classroom. Art educators were at a loss to provide an example of what 'authentic' child art could be, and I found myself with a ground for the project I shall now briefly describe.

Convinced that only by attending to the individual child's artmaking process would a better understanding be found, I decided to meet weekly with one group of children, from the time they began kindergarten until they had completed third year elementary school, and to gather in as aesthetic a manner as possible "evidence" of that process. Previous experience in public schools as art teacher to children of all ages had made me aware of the importance of competency with tools and materials for children in their imagemaking and had enabled me to acquire a certain competency in the sequencing of these activities. I am also a parent. My experience in meticulously documenting each of my three children's art processes has shown me, on the other hand, that more important than the acquisition of technical skill to the quality of this process are: (1) the fit between the child and the situation, that is, the way the child interprets and appropriates certain aspects of the art making context, (2) whether the child has established an ongoing dialogue with a medium in such a way as to belong with it. . . this implies a necessary choosing on the part of the child, (3) how the medium works for the child and discloses to him or her, his or her own mythic tale. While my pedagogical values favour a more child-centered than discipline-centered approach, the necessity of a long-term rapport with the school milieu within which I was working precluded the "atelier libre" format I was able to achieve at home with my children. From within the home workshop it was possible to learn more about the

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actual diversity of each child, while in the school, I learned how each child's diversity manifests itself in the classroom. Over 3½ years an art series of 150-200 pieces was produced by each of the children in my school art room. What I learned about the children, myself, and the nature of art in the school by way of this privileged and engaging relationship, is more than I can probably ever tell.

Equally special was the process of documenting the sessions and the art work. Each week after class, now alone in a strangely silent space, I began the ritual of photographing the children's work, placing it carefully in folders or on shelves, listening to the tape-recording of the session. . . hearing the voices (theirs and mine) in conversations I had not before perceived. . . jotting in my journal a few reflections, questions or suggestions to myself for the next class. This handling of the children's work. . . arranging it under the lights, distancing the tripod, focusing the camera. . . , then putting it on display, . . . this could not be done rapidly. It was at this moment each week, when in the absence of the children but in the presence of their artifacts, I attended to their "makings" while still suffused with the intensity of the group's energetic and enthusiastic participation in this particular event. Each child became progressively more visible to me through the revelation of his or her very different relationship with the world.

As I got deeper into the project, I was confronted with the growing problem of finding a model of research that adequately fulfilled my goal of disclosure of individual meaning. There seemed to be little in art education research, either conceptually or methodologically, which gave a compatible philosophical ground for the nature of my inquiry. It was with great interest that I followed a suggestion made to me by Elizabeth Sacca to contact Patricia Carini, Director of The Prospect Archive of Children's Work, The Prospect Institute for the Study of Meaning and the founder of the Prospect School. While participating in the Prospect's Summer Institutes on inquiry, I came to know an important network of educators and researchers (most of whom publish with The North Dakota Study Group on Evaluation on the University of North Dakota) who are concerned with the elementary school and the larger social issues around it. Pat Carini has developed an approach to research that shows how gathered empirical material can disclose meaning. In her "Observation and Description: An Alternative Methodology for the Investigation of Human Phenomena" Pat says:

> The phenomenological orientation, whether as philosophic outlook or method of inquiry, cannot be formulated in models, nor can it insure uniformity, 'product', or efficiency. It seeks responsibility and articulatedness in carrying through a process of reflection, and it seeks responsiveness in constituting personal settings. . . settings in which the points of view and thoughts of persons are extended and deepened. (p. 42)

This has been one of the underlying themes of Kenneth Beittel's writing in art education for the past decade. As early as 1973, he hinted that the main difference between himself and other researchers of the art-making process (he singles out particularly Lowenfeld, Schaefer-

Simmern and Arnheim), is that he has more patience before the elusive quality of the art process and is less ready to subscribe to the notion of 'types' to describe the phenomenon.

I also found a model for description and interpretation of lived experience in Cathy Mullen Brooks' hermeneutic of a childhood art series. In it, she points to the dynamic tension of the child's personal intentions and those of the school, the larger community and the family.

These three sources have served as landmarks in my own journey toward articulating my research project. With the help of Cathy, I am organizing the material which has been gathered over the past four years. It remains to be seen how the boundaries of the study will establish themsilves, where my eye will focus, what the work of the children will disclose to me and how I will render it visible to others.

As Merleau-Ponty (1962) pointed out, our tale is convincing to others to the degree that we are able to be with it (p. 452), and to language it well (p. 69). He also tells us that trusting our subjectivity within a situation does not preclude universals since "both universality and the world lie at the core of individuality and the subject, and this will never be understood as long as the world is made into an ob-ject" (p. 406). However, just as for little people art is a making activity, so for big people phenomenology is a doing activity. There simply is no substitute.

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Mentor's Introduction

ELIZABETH SACCA
Concordia University

Alana Stelker's children were born, one in the last years of the flower children, and the other in the mid seventies. They spent their earliest years on an Ontario farm where the family restored their farmhouse, raised goats and grew their own vegetables, surprising their city friends with their country ways.

Their hard work, self-sufficiency and craft reflected generations of farm tradition. The children's great grandparents had been farmers, or the children of farmers, who had immigrated to Ontario and Quebec from Germany, Ireland and Scotland. The Scottish were Highlanders expelled by the British following the Battle of Culloden. Their children, Alana's parents, grew up in the Eastern Townships of Quebec, married and eventually left the farm for Montreal to a factory job for him and housekeeping and child rearing for her. This was the first move between country and city in generations, and a number would follow in relatively rapid succession.

When Alana was five, the family moved to a village of summer cabins located near the juncture of the Saint Lawrence and Ottawa rivers some miles out of the city. The village closed up every winter. The family lived in a shed cooking out-of-doors and pumping their own water for two summers as they built the first of the winter houses, "Arrochar," named after a Scottish town. The ethic of hard physical work was adopted for all family members. At the same time, Alana's older brother and sister showed no special interest in building. As she did, she was tutored by her father. Her children's father showed similarly varied interests and was coached by his mother in baking and flower gardening and was given piano lessons.

The crossing-over into nontraditional areas led to their commitment to include the father completely in the child rearing and to encourage their children to accept the non traditional roles Alana discusses.

As the children grew, the family evolved, the father living in the country and commuting to city work and Alana living and working in the city.

At each moment in the life-histories of these families, inter-woven themes appear: family cohesion, individual autonomy; gender roles, personal identity; self-reliance as a family unit and as an individual; relationship to the land and its cycles; cohesion between life style and natural environment and the craft that elucidates that relationship. On the farm and in the studio the plethora of work addresses these issues. At the same time, the women's movement suggests many definitions of the family and individual while opponents advocate father and one model of the family as sovereign.

In this context Alana's children and all of us around them sift through these issues. We try to imagine what these children's future lives might be like and how their lives might reflect their family histories. We wonder what forms their visual work might take. We speculate about what effects this work might have on their identities.

SEX ROLE STEREOTYPING AND ART EDUCATION

Alana Stelker-Horner

"I am a parent, an artist, a student and a teacher."

When I was a child, I was told, "When you come right down to it, art is not important." Later, when I went to art school I learned that large works, large blocks of time, and a space separate from my daily life were imperative if I wanted to be an artist. When I married and had children I searched for those blocks of time that seldom could happen, and the separate space that was never possible.

I stopped painting.

When we sent our son to school for the first time, he was roughed up for hugging and kissing a new-found friend. When we sent our daughter to school she was excluded from her group for her "tomboyish" behaviour. And when in school they took art which their parents had taught them to value they were told, when you come right down to it, "Art is not important."

Available research has shown, that boys are superior in logical thinking, that they are less afraid of failure, less conforming and that female thinking is less analytic, more global and more preservative, but the stereotypical male like the stereotypical female is not creative. While independence is considered to be a masculine characteristic, sensitivity is considered to be feminine. Many studies now show that the creative individual combines masculine and feminine qualities and that highly sex-typed persons, i.e. masculine boys and feminine girls are low in IQ, in spatial ability and creativity. We may say then, that the creative individual is open to wide-ranging experiences and resists pressure to be limited and conform to his or her stereotype.

In her paper on sex-role stereotyping in children's art, Sylvia Feinberg (Loeb, 1979) found that children's drawings revealed their social perceptions. Feinberg discovered that children of five and six, when given free choice, chose themes that reveal substantial differences between the sexes. She found that girls' subjects are "interpersonal" — friends, parents, and children, while boys' subjects are "depersonal" — objects, devices, vehicles and mechanical equipment. This should not seem surprising since as early as three years of age children have internalized what is distinctly "male" or "female" behaviour. Boys are given approval for energy, activity, and exploration; girls are given approval for pursuing activities of a more personal nature. As a result, socialization polarizes boys and girls into separate, equally destructive worlds where the boy will learn subordination of self and the girl will struggle with her loss of credibility, because we value one set of gender characteristics over another. This polarization will also ensure that art as a "useless" product will continue to be little respected in this society.

The ability to function within the personal and depersonal is important for all regardless of sex. Girls would benefit from goal-oriented, group-directed behaviour as seen in a more depersonalized context, but boys also would benefit from functioning more sensitively on the interpersonal level.

Reform for non-sexist art education has by-passed school-age children in focussing on artist-oriented education. Educators have concentrated their efforts in sex-role stereotyping on subjects such as math, social studies, language arts etc. There has been little effort made to discover what role art education might play in dealing with sexist influences in education or how to provide an alternative to sexist education. Through an involvement in consciousness-raising, resulting changes in art education could provide children with the freedom to make choices not based on gender, and help them to move toward a world in which individual roles can be freely chosen. Liberated from the confines of polarization, art education would involve the incorporation of male and female principles, both being of equal value. If male characteristics are transcendent and female characteristics emmanent, these characteristics are equally important to creativity. Because art education lays emphasis on the art experience as a form of transcendence, we must develop experimental programs that will question that bias.

Sarah Sternglanz (1974), in researching sex-role stereotyping found that when teachers reward young girls for playing with each other with attention and praise, "cross-sex play" increased and toys became unisex. When such play was ignored and "same-sex play" received the teachers' attention, "The boys went back to their trucks and the girls to their kitchens." From this sample of a possible teaching method which works at finding a solution to sex-role stereotyping, we see that structures can be devised.

The need to find and apply teaching methods designed to do away with sex-role stereotyping is urgent. If, as research seems to suggest, the truly creative person resists pressure to be limited and conform to the sex-role stereotype, by allowing boys and girls to constantly reinforce their gender roles we as art educators may be helping to ensure that creative expression will not grow and develop in our children.

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Mentor's Introduction

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An important factor that contributes to our current understanding of giftedness is Terman's study of over 1,500 subjects defined by their high scores on the Stanford-Binet Intelligence Scale. The Genetic Studies of Genius, begun in 1921, is an ongoing, longitudinal study of children who scored 140 or more on the Stanford-Binet intelligence scale. The Genetic Studies of Genius has done much to describe and characterize giftedness and contribute to our understanding of gifted persons. The findings from these studies contributed to understanding of the need for special educational provisions for gifted students.

Arbitrary separation of intelligence and artistic performance has been questioned and challenged for many years. One of today's tasks is to understand the artistically talented student so that he or she can be educated to contribute to our society. False distinctions between intellectual and artistic achievement need to be re-examined and researched so that the most appropriate educational settings, curriculum, and teaching strategies can be designed for our gifted and talented students.

Gareri's research replicates a study conducted in 1938 by Blair that compared the backgrounds, interests, and ambitions of "inferior and superior" junior and senior high students. Blair, influenced by Terman's Genetic Studies of Genius and by studies by Hollingworth, Witty, and others, developed a questionnaire that asked questions about students' hobbies, reading interests, educational and occupational ambitions, favorite and disliked subjects, and parents' educational levels and occupations. Blair studied 3,000 junior and senior high students in Everett, Washington.

Gareri compares questionnaire results of students from two programs at Indiana University for academically gifted and artistically talented junior high students with the results of "superior" students as identified in Blair's study. These populations are quite different; the Washington students were identified from the general population and the contemporary students were nominated for their programs and paid tuition to live on campus in special programs. A number of great differences were found between the populations that were separated by 44 years.

Of particular interest is the comparison between the academically gifted and artistically talented students in the contemporary programs, in which it was found that the artistically talented students are more similar than different to the academic group on almost all responses to the questionnaire. This finding has a great number of educational implications and helps dispel the myth that academically gifted and artistically talented students are two entirely different populations. The population used in Gareri's study is small and selective. Gareri's study should be replicated with a larger, more general population in which artistically talented and academically gifted students are identified and compared with one another and with Blair's students' responses from the past.

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ARTISTICALLY TALENTED AND ACADEMICALLY GIFTED JUNIOR HIGH STUDENTS: A COMPARATIVE STUDY OF THEIR BACKGROUNDS, INTERESTS AND AMBITIONS

Charles Gareri

My interests in the differences between artistically talented students and academically gifted students began after reading a statement in Louise Yochim's book, Perceptual Growth in Creativity (1967), that talented art students do well in science, social studies, and language arts. She did state, however, they do not do well in mathematics or other curriculum areas that require math skills.

I tried to find more research that could support such a statement, or give information as to differences between artistically talented and academically gifted students. I found very little information. I did, however, find a very interesting study that was done in 1938 by Glenn Myers Blair, who was an instructor in educational psychology at the University of Illinois. His study compared the backgrounds, interests, and ambitions of mentally "superior and inferior" children in the junior and senior high school.

In this paper I will outline Blair's study and present a contemporary study based on his original research. First, I will make a brief statement about the work that was summarized by Blair.

Blair reports that the most notable work done in the area of gifted students was carried out by Leta Hollingworth in 1926 at Teachers College, Columbia University, and Lewis Terman beginning in 1921 at Stanford University, for his research about superior and inferior students. Hollingworth was the author of several books that helped pioneer the field of gifted/talented studies. Both Hollingworth and Terman studied gifted elementary school aged children. Their method was to compare children who scored in the highest percentiles of intelligence tests with a control group. Among Terman's (1925) many findings was a correlation of the high occupational levels of parents with high IQ scores of their children and the fact that high IQ was evenly distributed between males and females. Leta Hollingworth (1935) found that gifted students were taller, stronger, have fewer and brighter siblings, and possess greater facial beauty than do average students.

In Blair's study, he administered the Otis S-A, Test of Mental Ability to 3,000 junior and senior high students in Everett, Washington. Pupils whose intelligence quotients were one standard deviation or more above their respective groups mean were labeled "superior", while those pupils whose IQ's were one standard deviation or more below the mean were classified as "inferior". He then had the students in these two groups fill out a questionnaire, concerning their backgrounds, interests, and ambitions. The questionnaire asked such questions as: whether they were going on to high school or college, what school subject they liked and disliked, what occupation they expected to follow, educational levels of parents, what hobbies they had, what school activities they participated in, and what their reading interests were. Some thirty questions were asked on the questionnaire.

Although the Blair study was not concerned with art issues, nor were there any groups identified as talented in the arts, I felt the questionnaire would be very useful if it had been administered to a group of talented art students for comparison with the academic groups.

During the summer of 1983, I was an instructor of ceramics at the Indiana University Summer Arts Institute for visually talented art students. Junior high students who have demonstrated a high degree of art talent were nominated by various criteria for the program. Since the College for Gifted Youth, a program for academically gifted junior high students, was also taking place at the same time on the Indiana University campus, I felt this would be an ideal time to administer the questionnaire to both groups.

The talented art group consisted of 64 students and the academically gifted group were 82 in number. Both groups were comprised of approximately 50% male and 50% female. My study consisted of two parts. The first was a comparison of the results from the questionnaire between the 1938 group of academically gifted students with that of the 1983 group, which was a combination of the artistically talented and academically gifted groups. I felt it would be approximately the age of the 1938 groups' grandchildren. The second part was a comparison between the 1983 group of artistically talented and the academically gifted students from both programs. I was well aware of the fact that many of the artistically talented were also perhaps academically gifted and visa-versa.

Part I

Comparisons between the 1938 group and the 1983 groups showed many differences that can be attributed to the changes in time and society, however, some rather dramatic differences were also quite interesting.

1. Students were asked to list the occupations of their fathers. The occupations were classified according to the same Brussel-Barr Scale of Occupational Intelligence (Brussel, 1930) used by Blair. Thirteen percent of the 1938 fathers' occupations fell in the professional categories, while, 76% of the 1983 fathers did.

2. The educational levels of both groups of parents were considerably higher than the average educational level of the entire population, as revealed by the respective census. Fifty-eight percent of the 1983 groups parents were college graduates, while 10% of the 1938 group were. Both groups were equal in percentages of high school graduates.

3. The students were asked to list their most liked and disliked school subjects. There were very few differences between the boys of each group. The girls, however, showed several dissimilarities. Approximately 40% of the 1983 girls chose mathematics and science as their favorite subjects, while only 18% of the 1938 group did. No girls in the 1983 group chose commercial subjects, whereas almost 15% of the 1938 group of females did.

4. The comparisons of hobbies between the two groups also revealed some interesting changes. Reading, as a hobby, was quite high on the list of the 1983 group and was surprisingly 5% higher than the 1938 students. This indicates that an increase in reading, as a hobby, has taken place. This fact seems contrary to the popular opinion of reading habits of today's youth. Even more surprising was the fact that no 1983 student listed TV watching as a hobby.

5. A greater percentage of the 1983 students plan to go on to college, a change from 60% in the 1938 study to 90% in the 1983 study was found in the boys. The statistics for the girls, once again were more dramatic; the percentage more than doubled, going from 45% in 1938 to over 98% in 1983.

6. The occupational choices too have changed. Forty-five percent of the boys from 1938 chose a professional occupation as a career compared to 94% of the 1983 boys. Four times as many girls from the 1983 group chose professional occupations as did the 1938 group of gifted/talented females.

Part II

The second part, the comparisons between the 1983 groups of artistically talented and academically gifted junior high school students was of great interest to me as an art educator. It has often been said that great differences exist between academically and talented groups of students. My findings showed that many more similarities existed than differences between the two groups. Comparisons were not made between the males and females because the population of each group would have been too small and would not have given a useful indication of patterns or trends.

1. The occupational levels of fathers were equally matched for both the academic and talented groups. The mothers, occupational levels, though slightly lower than the fathers, were also evenly distributed between the two groups.

2. The educational levels of the academic group's fathers had 10% more college graduates than did the arts group and the fathers of both groups was less than 10% higher than that of the mothers of both groups.

3. The number of siblings in each of the group's families were nearly identical. Most students had one brother or sister. The next most common occurence was 2 brothers or sisters. Only one percentage point separated the number of students that were an only child in each group.

4. Approximately 54% of the academically gifted students chose math, science, and computers as their favorite school subjects, while only 36% of the arts group did. Thirty-six percent of the arts group, however, chose art as their favorite subject, while none of the academic group chose art. Neither group chose physical education as a favorite subject.

5. The questionnaire also asked, "which subject do you dislike the most". A sort of reversal took place when their most disliked subjects were compared with their liked subjects. The academic group disliked math and science more often than did the arts group. Math was disliked the most by both groups,

followed by English. Physical education was the fourth most disliked subject by both groups, yet sports as a hobby and school extra-curricula activities was very high in both groups.

6. Both groups of students were involved in many school extra-curricular activities. The questionnaire really only allowed room for one or two acitivites to be listed, however the majority of the students listed three or more. Sports was the highest in both groups making up almost 40% of each groups choices. Music was the second highest in both groups and surprisingly higher in the academic group. Clubs were the third most reported school activity. A large portion of the arts groups involvement in clubs was membership in an art club.

7. Both groups also seem very involved with hobbies. Once again not much room was provided on the answer form for listing hobbies, yet many students continued to list hobbies on the back of the form. Sports, reading, fantasy game playing, and collecting were popular in both groups. Art was also very popular in the talented group, however, it did place second to sports. I was pleasantly surprised to see that 5% of the academic group chose art as a hobby and I was not expecting to find the academic group choosing music, drama, and dance more often than the art group.

8. The students were asked to list two books that they enjoyed reading. The academic group chose books that could be termed classics, while the arts group preferred teen and children's books. Both groups frequently listed science fiction books. The most popular books in both groups were: Hobbitt, Lord of the Flies, and Lord of the Rings.

9. The ambitions of the two groups, regarding educational and career goals, were quite high. Most students seemed to have established at this early age specific objectives. Over 90% of each group were planning to attend college. A higher percentage of both groups wanted to take courses in law, medicine, and science. Thirty-one percent of the arts group planned to take art courses, particularly computer graphics. None of the academic group indicated plans to take art courses. The two groups were evenly matched in choosing engineering and science, while the arts group was 20% higher in choosing computer courses.

10. The occupational ambitions of both groups were equally high. More than 75% of each group knew what occupation they expected to follow as a life's career. Both groups showed a preference for professional and semi-professional occupations. These two categories accounted for 97.1% of the academic group and 93.8% of the arts group.

My major conclusions so far for both parts of the study are that:

1. Major differences exist between the gifted and talented youth of today compared to those of 45 years ago.

2. There do not appear to be as many differences between the academically gifted and artistically talented in the 1983 group. Their backgrounds, interests, and ambitions appear to be similar.

3. There were far more differences when comparing students from today

with students from 1938 than there were between the arts and academic groups of 1983.

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Mentor's Introduction

DAVID W. ECKER
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Chew Teng Beng and Moses Oladipo Fowowe, both currently doctoral students in the Department of Art and Art Education at N.Y.U., exemplify the growing number of outstanding individuals from around the world who are drawn to the department for their graduate studies.

Mr. Chew is a painter, printmaker, and papermaking artist who has received international recognition for his work; he is also a Malaysian art educator who is dedicated to the advancement of traditional arts of his country. He holds an M.F.A. degree from the University of Michigan and is now working toward the Doctor of Art degree at N.Y.U. Specifically he is investigating the artistic potential of paper handmade from Malaysian fibers through the creation of paper artworks. This research shows promise of contributing both to the expanding cottage industry and art education programs with which he is associated.

Mr. Fowowe is a graduate of the University of Nigeria with a B.A. degree in Fine and Applied Arts, and of Syracuse University with an M.F.A. in Ceramic Art and Design. A lecturer in ceramics in the Department of Applied Arts at the University of Benin, he is working toward a Ph.D. at N.Y.U. He is investigating the social, economic, and artistic meaning of Yoruba traditional art and their bearing upon art education in Nigeria. Not coincidentally, I believe, the former chairman of Mr. Fowowe's department, Solomon Wangboje (now the Deputy-Vice Chancellor of the University of Benin), received his Ph.D. from our department.

In my view, Beng and Moses have informally taught as much as they have learned about the kind of art education appropriate to developing countries, and as a consequence have identified the research problems having the highest priorities in their respective regions of the world. They are part of an increasing number of present and former graduate students committed to the exploration of the significant but relatively neglected relationships to be found between the traditional arts and contemporary art education. I was especially pleased that Beng and Moses participated in the first meeting of the newly formed special interest group of NAEA members on Living Traditions in Art, and that they were invited to make the following presentations as part of Working papers in Art Education.

PAPERMAKING FROM SELECTED MALAYSIAN FIBERS: AN INVESTIGATION OF ITS ARTISTIC POTENTIAL THROUGH THE CREATION OF ORIGINAL PAPER ARTWORKS

Chen Teng Beng

As I reflected upon and tried to interpret what has transpired in my past, my experience with handmade paper in later years became more and more meaningful to me. My first contact with handmade rice paper was before I went to elementary school, when my generous grandpa allowed me a sheet to paint on. In the late 1940's I was treated by a Chinese "Sin-Seh" for a disease called "Chua". Literally translated the word means a snake. His herbal medicine was comprised of greenish grass paste macerated by a means of a granite pestle and mortar — the greenish grass paste reminded me of the crude fabricated mass of fiber which is precisely what papermaking is all about.

My first encounter with Western handmade paper was in the early 1950's when I utilized it as a supportive substrate for water color painting. This was Barcham Handmade water color paper manufactured in England. My first work sold was a water color painted on this paper when I was in sixth grade.

Finally, I made my first paper in 1967 in Cranbrook Academy of Art as a Fulbright-Hays recipient. This handmade paper was actually made from my shredded white cotton shirt hydrated in the Hollander beater. The first papermaker I heard about was Douglas Morse Howell whom I had the good fortune of meeting in his long Island studio in May 1972, on my way back to my native land. Returning to Malaysia in the late Spring 1972 to establish a fine arts division in the School of Humanities, Science University of Malaysia, Penang, I began in earnest to experiment with the native plants. I discarded the idea of utilizing cotton rags and substituted the western technology with that of the indigenous technology, that is, the use of granite mortar and the granite pestle to macerate or pound the plant fibers into pulp. This idea I borrowed from the Chinese 'Sin Seh' who treated me for 'Chua'.

The search for materials a new sources of raw material for papermaking has been an on-going process ever since the Chinese first made paper in the early Han Dynasty (1st Century B.C.). Two hundred years later (105 A.D.) Tsai Lun, an enunch and manager of household utensils in the imperial court of Emperor Ho, experimented with a myriad of materials for papermaking. Likewise Dr. Jacob Christian Schaeffer (1718-1790) did a pioneering job in attempting to utilize plant fibers as a new source for paper. Others include Pierre Leorier de Lisel and Guettard.

These predecessors could not possibly have exhausted all the species of plants mother nature has provided us; for whatever reasons they are created, it is up to the ingenuity of man to explore their potentials for the benefit of mankind — be it herbal medicine or papermaking. The search for plant fibers as a new source of raw materials for the production of paper continues with the contemporary papermaker and the papermaking artist.

Thus the first component of this research focuses on selected Malaysian plants, viz: "Pandan", banana, and pineapple, to see whether these plant fibers are suitable for handmade paper and paper artwork. Why, then, are these plants chosen for this study?

Banana and pineapple are major argricultural crops in Malaysia. Yet after the crops are harvested, they presently serve no further use. This is in contrast to other agricultural wastes, such as rice straw, which *is* fully exploited by Indonesians to make shampoo, to cultivate mushrooms, as fertilizers, and also as a natural color-agent in batik-making industry.

By and large Malaysia is basically an agriculturally-based economy even though it is undergoing rapid modernization process. Thus, ways and means should be found to convert whatever its agricultural residues might be, into a profitable source of raw material for whatever utilization — papermaking, fertilizer, and the like. Currently no one, other than myself, is utilizing indigenous plants for papermaking in Malaysia. Even the identified literary sources fail to investigate these selected plants.

Cellulose ($C_6H_{10}O_5$) is the carbohydrate from which all paper is made (Louis Stevenson, 1940, p. 16). All plant fibers contain 70-76% cellulose (Mar Carter, 1971, p. 29). Some contain more than others. For instance, cotton has a very high percentage of cellulose. Hence, it is easier to pulp. Thus, the cellulose contained in banana, pineapple and "pandan" plants has to be isolated from other non-cellulose substances such as lignin, wax, pith, etc. before it is suitable for papermaking. The isolation, or fiber separation, is carried out by means of chemical, mechanical or hand-beating processes.

In this study the required isolation of the aforementioned fibers will be accomplished by handpounding, using the pestle and the mortar (both wooden and granite). Thus, the research questions are: What kind of fibers will result from this method of isolation? Are the fibers difficult to isolate by means of the indigenous technology? Are they suitable for hand papermaking and paper art? What kind of a sheet formation will result from these fibers?

The second aspect of the study will deal with how these processed fibers can be interpreted as fibrous material and as an artistic medium. Regarding methodology, "In forming a paper in a hand-mould, the worker has only his sense of weight and balance to guide him, and the thickness of each individual sheet of paper depends entirely upon the skill of the Craftsman." (Dard Hunter, 1943, p. 457). Like any artistic process, papermaking has its own prescribed and enshrined canons to observe; but sometimes the artist intentionally defies them. What will be the reaction to his or her defiance vis-a-vis the status quo of current art forms? Will his or her defiance be read as an aesthetic backlash to an alleged dehumanizing technological world?

Contradictory theories regarding sheet formation do arise. Papermakers differ from each other and yet the resultant is a sheet of paper. It has been claimed that papers are superior to those made on the paper machine, even when the machine is furnished with the same grade of pulp. This is due to the four-way shake that the handmade paper receives, as compared with the two-way shake given to the machine made paper". (Newell Stephenson, 1953, p. 647). But Henderson Clapperton and William Henderson assert, "The shake given by the vatman is in two directions, so that there is very little in the tensile strength in the length and breadth of the sheet." (1947, p. 286). The antithesis of right and wrong in the two aforementioned statements remain a research question. I have also observed that a sheet is formed simply by dipping the deckle and the mold in the vat of slurry without any shake applied. Does this mean that paper formed in this mode of operation is inferior?

Besides its technical significance, paper should also possess some expressive or innate qualities. "The color, surface, thickness, and "feel" of papers evoke subtle association responses that can increase or diminish the total expressiveness of a lithographic print." (Garo Antreasian and Clinton Adams, 1971, p. 330). In fact I would expand the checklist to include texture, lustre, transparency or translucency. The research will examine if the banana, pineapple and 'pandan' fibers possess the above mentioned qualities. Fiber is an important component of paper art. It is the physical material which will form the physical ontological basis of a work of art. Roman Ingarden states: "The material world enters as a background and displays itself in the shape of the ontological foundation of the work of art." (1975, p. 260). Other than approaching papermaking in a conventional mode solely, I will also elicit some of my original techniques that have not been propounded by any other papermaking artists. To translate these techniques, I will also originate some tools. Eugene Kaelin posits, "The history of the development of modern art in many art media indicates that the search is still going on." (1970, p. 87).

The third aspect of the study will deal with the aesthetic dimension of my paper artwork. The above findings to extend the range of papermaking tradition through creation of original artwork will encompass the data of the discussion in this section. Since it is a new medium and material, the artistic process of papermaking needs an intelligent interpretation to make it comprehensible. Hence, I hope to translate my experience with fibrous material into words and to articulate a series of artistic-technical approaches with the medium. As David W. Ecker has hypothesized, "If it is possible to describe the artistic process as a series of problems and their controlled resolutions, the ensuing generalizations may be of no small consequence to the teaching of art." (1963, p. 284).

The content and sequential treatment of handmade paper as a new medium present fresh aesthetic problems, and new research questions arise: What aesthetic judgments are involved in paper art? To what degree does the fibrous material shape the ontological foundation of paper art? What *is* paper art? What is paperness in paper art? How is it different from other media? I hope, incidentally, the answers to these questions will enrich our aesthetic experience. As Eugene Kaelin puts it, "Each successful discovery has added to our understanding of the structure of aesthetic objects." (1970, p. 88).

While the emphasis is on my own artistic research, as an art educator I believe what I am doing has social and economic implications. I find formalist Western theories of art and art education inapplicable to the third world. An alternative model has to be formulated and the concept of art education needs a broader definition. What conception of art education might emerge from this research? I do not know. That's why I am doing this research.

Resolution of the above questions may well challenge existing theories. In any event, my descriptive approach should avoid preconceived theories. Thus, phenomenology as a research method has been chosen in order to reflect upon and describe my own experiences as researcher, artist, and art teacher.

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YORUBA TRADITIONAL ART: SYMBOLISM AND INTERPRETATION

Moses Fowowe

> Art is the best indication of what a culture thinks about itself, what value it places upon man and his acts. It reflects beliefs and values. In the absence of other documentation. . . particularly the written word, it is often all we have to reconstruct the substance and not just the sequence of the past (Roy Sieber, 1973)

Much has been said and written on African art. Most of what we have is in the area of ethnological studies and art history. In fact, anthropologists and art historians, who seem to have had unchallenged monopolies in this area, have written quite a great deal on African art. A number of authoritative sources on African art are in the area of sculpture. Most students of African art seem to have left the world in no doubt, at least from the data available, that sculpture is the only authentic art the Africans produce, and as the major contribution Africa has made to the progress of world art and culture (Frank Willett, 1981). This, I think, does not seem to be the true position of the artistic tradition in the continent. This age-old, a priori judgment seems to have raised important cultural, aesthetic, and educational problems. One of the problems is lack of indepth research in other areas of artistic traditions of the people, hence a paucity of authoritative sources in these areas. In order to find solutions to some of these problems, I have embarked on a research project designed to investigate the origins, growth, and development of traditional pottery in Southern Nigeria. This main purpose of my research is to investigate the aesthetic meanings of this pottery form. For the purpose of this paper, however, I shall base my discourse primarily on the concept of symbolism in art among the Yoruba-speaking people of south-western Nigeria, since this is one of the key issues I shall be addressing in my research project. Although this paper will cover a broad spectrum of tribal art in Yorubaland, greater emphasis will be placed on traditional pottery.

Before I go into the discussion of the traditional art of the people, I shall state briefly their background history. This, I think, will enable us to have a much clearer view of their art traditions. Many stories had been told about the origins of the Yoruba (Johnson, 1921), but none of these stories has, until now, been fully accepted as an authentic account of the origins of these people. Nonetheless, it is generally believed that the ancestors of the Yoruba, under their leader Odua (later called Oduduwa), came from Arabia (William Fagg, 1983) and settled at a place named Ile-Ife. According to oral history, Oduduwa had sixteen children. Each of them became a natural ruler in different parts of Yorubaland on the death of Oduduwa (J.S. Eades, 1980; J.D.Y. Peel, 1983).

The pattern of settlement, expansion and integration of the Yoruba witnessed a long period of strife, tribal and inter-tribal wars, details of which, I think, are beyond the scope of this short paper. As J.S. Eades has put it, "The Yoruba form one of the largest cultural and linguistic groups in West Africa, numbering about fifteen million. They form the bulk of the population of five of Nigerian's nineteen states, and they extend into the neighbouring countries of Benin and Togo. In the present century, a large number of the Yoruba migrants, particularly traders, have settled throughout West Africa" (Eades, 1980, 1). Today, most Yoruba live in the south-western part of Nigeria. "The area they now occupy extends from Ondo state in the east to Oyo, Ogun, Lagos and southeastern part of Kwara states. In the northwest, it extends across Benin Republic into central Togo. The main neighbours of the Yoruba are the Edo, Igbo, Igbira and Igala to the east, the Nupe and Bariba to the north, and the Fon, Mahi, Egun, and other Ewe-speaking group to the west" (Eades, 1980, 1).

Pottery, unlike painting, sculpture, dance, music and architecture, seems never to have been recognized as art, but rather as craft, especially in the West. When treated as art at all, philosophers and aestheticians are somehow reluctant to call pottery a pure art, probably because of the classification which artifacts have been subjected to by Western theorists. What is the implication of this for art education in a society that does not believe in the conpartmentalization of art?

In a society where art is not treated as separate from life, art possesses pervasive symbolic meanings. These symbolic meanings cover a broad spectrum of Yoruba traditional art. But my major concern as a professional potter, art educator and researcher is to investigate the symbolic meanings pottery has in the Yoruba traditional society, and to examine their implications for art education in that society. Professor Robert Farris Thompson of Yale University (an authority in the studies of Yoruba traditional art), in a study of the work of a traditional potter called Abatan, a master potter in Oke-Odan, Nigeria, has shown how Yoruba's beliefs in the cult of the ancestors are vigorously interpreted in their art media. Eyinle, according to Professor Thompson, was a local god, believed to be one of the pantheon of Yoruba gods and goddesses.Eyinle was a man; but he lived a heroic life. After his death, he was deified as a god. He is worshipped by the members of the Eyinle cult. The pottery used in the worship of this god is built by Abatan, and only the members of the cult can use the pottery.

Eyinle's pot is a fairly small pot, with a lid decorated with tiny figurative symbols. These symbols have specific meanings. The symbolic nature of Abatan's pottery lies in its ritualistic function, that is, in the worship of Eyinle. As Thompson has presented the story, Eyinle seems to belong to the hierarchy of the Yoruba deities. Thompson's reference to crown 'Ade', which Abatan uses as a decorative symbol with reference to Eyinle, seems to suggest that Eyinle was a king in Yorubaland. As Thompson has indicated, there were three versions of the story of the legendary Eyinle. One version said he was a farmer (Thompson, 1973, p.136). Another said he was a herbalist at Ile-Ife (Thompson, 1973, p. 137). And yet another said he changed to a stone, and married a woman named 'Oten'. She became his queen. And as Thompson has put it, "her face was compared in praises to the countenance of 'Ogun', the god of war and iron" (Thompson, 1973, p. 145). From these stories, it can be reasonably concluded that Eyinle did not wear a crown at any time in his life. In Yorubaland, crowns are worn by kings 'Oba Alade', who are descendants of Oduduwa, the progenitor of the Yoruba (Eades, 1980 p. 6). The symbolic use of the crown by the potter could, therefore, be due to her intuition. Nonetheless, what is of concern to us here is the significance of this art to traditional

Yoruba religion. Thompson stated that Abatan's pottery was used in the worship of Eyinle. Some important questions arise here: of what importance is the metamorphosis of this legendary man to the Yoruba? Why worship a man who had lived like any other person? From the beginning of time, the Yoruba believed (they still hold this belief strongly) in honoring their dead heroes and heroines, or ancestors. Before some of these ancestors died, they usually handed down instructions to their children, or the entire members of the family lineage concerning what they should do in remembrance of them. Such instructions were never taken lightly, for a failure to keep, or honor the filial duty would be seen by the members of the traditional society as a mark of disrespect to the dead. This could spell doom for the members of the family lineage. This sums up the totality of the importance of ancestor worship among the Yoruba. Again, ancestor worship among the Yoruba can be looked at from another angle; the Yoruba believe in life after death. Festivals are held in memory of the dead with symbolic objects, some of which could be an effigy of the dead. During the period of the ceremony, these objects become objects of worship, or ceremonial symbols. This is one of the main functions Abatan's pottery has served. As Thompson has observed, the "Awo Ota Eyinle was carried around, well balanced on the head by one of the worshippers in a dance in honor of Eyinle during the celebration of the feast." The importance of Abatan's pottery further lies in its religious use. Thompson states that the 'Awo Ota Eyinle' is owned by individual members of the Eyinle cult, and as a rule, one fluvial stone must be put in the 'Awo' once a year. The belief, according to Thompson, is that the stones bear children every year (Thompson, 1973, p. 140). The importance of this seems to lie in Yoruba's strong belief in procreation (Peel, 1983, p. 27), even though Thompson has classified the significance into four categories (Thompson, 1973, p. 141). The Yoruba place high value on a large family, and this is one important factor that has made the institution of marriage of great significance among the people. The idea of increase in 'stones' seems to suggest Yoruba's great love for children, and their willingness to have as many children as it is biologically possible to have.

Yet another symbolic nature of the Eyinle cult is its initiation ceremony. Although traditional religion and Christianity are two separate doctrines, the call to membership and worship of Eyinle could be compared to God's call to Abraham (Genesis 12: 1-3; 17: 1-6). A pragmatic demonstration of this was reference to 'sand' which God compared to the number of Abraham's children. It is the same philosophy which the Eyinle worshippers seem to have shared. The word 'sand' has a symbolic meaning for them. It suggests the endlessness of the believer's family lineage. In further illustrating the symbolism of Abatan's pottery Thompson states that "the water in the vessel suggests the primordial stream. . . The vessel closes the river. It brings the power of the river and the sea to the hearth" (Thompson, 1973, p. 137). This interpretation appears plausible, but a more logical conclusion can be drawn from the main thesis. The vessel held the water. Water is considered as one of the essentials of life. As an object for the storage of this item, pottery plays a significant role which seems to step beyond the boundary of mere domestic satisfaction.

The introduction of Christianity to the country by the middle of the 19th century by the Church Missionary Society, and the spread of this religion to many parts of Yorubaland seem to have reduced some of the values of traditional art and customs of the people. According to Beier, "The missionary. . . played an important role in undermining local values, and this contributes towards the decline of traditional art" (Beier, 1968, p. 7). Traditional art absorbed this challenge for a long period of time, but this almost resulted in its total collapse. Commenting on the destructive stance of early Christian mission, Thompson noted: "The Reverend Henry Townsend may have destroyed the figurative lid to a vessel at Oshiele. . ." (Thompson, 1973, p. 124). One conclusion that can be drawn from this is that the traditional art of the Yoruba had passed through a trying period. But it did not give way completely to the assault of the Christian faith. Nonetheless, its influence on the members of the society seems to have waned. But as a tradition of the people it has not died as William Fagg seems to have suggested.

As a people, the Yoruba have a living tradition. This tradition finds expression in the symbolic art which they produce. Nevertheless, the Christian faith and the Islamic religion, both of which have gained wide acceptance among the Yoruba since the turn of the century, seem to be threatening the continued existence of this ancient tradition. However, the few traditional believers scattered in different parts of Yorubaland are proof that the tradition is still very much alive. In order for that art tradition to live , and for the culture to survive the influence of imported religions, the average Yoruba man must seek to go back to the fountain-head and re-establish a mutual relationship with the traditional culture that was a vital force in the lives of his ancestors.

One might ask: Of what importance is this study to art education? I think art education has an important role to play here. "Education," according to Webster's New World Dictionary, is "the process of training and developing knowledge." Knowledge of what? Is it the knowledge of things known it develops, or the knowledge of things unknown, or both of them? Things that we know about, and see around us, do not create as much a problem for us as those things outside our immediate experience. Even then, experience not properly rooted in the true knowledge of a particular phenomenon can be misleading and dangerous. Isn't it this imbalance true art education is supposed to correct? If we can find meaningful answers to the few questions I have raised so far in this paper, then the need for this study becomes obvious. The study of traditional pottery is a challenge to true aesthetic education.

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TEXTBOOKS FOR ART EDUCATION: FUNCTIONS AND LIMITATIONS

James Loomis

Although there are many titles available to the field of art education, which can and do contribute to several classroom settings, the books considered in this paper are those which are suited to the art teacher preparation process. Three books are employed as examples in demonstrating a structure for examining theories in art education books. This structure is predicated partially on knowledge of theories of art, the psychology of individual participation in the arts and the sociology of art. Each of these domains has shaped the content of teacher certification programs through its inclusion in the books which have been instrumental to the development of art education since its inception.

The more that knowledge about art education theory is acquired, the easier it becomes to view it as a conglomerate concept. It is conglomerate in that it contains a wide range of independent component parts, the components drawn from several disciplines, each component adding shades of meaning to the whole concept. Theoretical aspects of sociology, psychology and aesthetics meld to form a single art education theory. Art education theory is also subject to temporal influences, e.g., existing political, economic, social or moral values and conditions.

Theories, because of their background of component parts, have roots, origins which predicate their current meaning. Tracing the lineage of a theory is much like any geneological study, it begins with the present and step-by-step delves into the past.

I have chosen to begin this theoretical geneology with an examination of Preparation for Art, the second edition, by June King McFee (1970). The theory domains to be examined in this paper, art, sociology and psycnology, serve as the basis for Preparation for Art.

In Preparation for Art, the second edition, McFee (1970) provides a definition of art education which embodies the three theoretical domains examined by this paper.

> Art education is defined as an educational process to help diverse children and young people to (1) develop understanding of the language of art as it functions in society, (2) understand the range of art in the man-made environment, (3) develop the behaviors to produce creatively and respond to art, and (4) critically evaluate art through aesthetic judgment. The teacher's role in art education includes understanding this process, with emphasis on individual differences in readiness for art through the psychological and social study of human behavior in art, and curriculum development that will help diverse children achieve these abilities and understandings. (p. 21)

The hallmark of McFee's work is her Perception-Delineation Theory, a.k.a.

P-D. By her own admission, P-D is an eclectic theory of art, with its focus on child-centered and on curriculum-centered art education. McFee's description of P-D is as follows:

> The perception-delineation theory (P-D) presented in this book is eclectic. Many pertinent studies have contributed to its formation. Some of its roots are in Gestalt or "field" psychology. The field (like the field in the physical sciences) means a whole situation, the parts of which are dynamically interdependent (the development of one influences the development of the others). (p. 17)

Here we see an art theory which has an established foundation in psychological theory and a link to the sociological theory domain. The psychological roots of McFee's work, have been based largely on the work of Jerome Bruner and H. A. Witkin, both Gestaltists. Inquiry in the area of social behavior conducted by Wallach and Kagan, and the work of Guilford and Getzels in the area of cognition, contributed to McFee's study. To put this into terms of a geneology, it is primarily the work of these psychologists, and definitely the Gestaltist school of thought, which has "parented" McFee's psychological foundation for the P-D theory. It must be noted that McFee has drawn from and/or cited numerous other psychologists than those named above, but those who have been mentioned can be considered of primary influence.

McFee leans on the work of Thomas Munro, whose study of art history theories from an anthropological base, yielded patterns within cultures. Anthropologists Gerbands and Herskovits have made, for the most part, the complement of McFee's base in that area.

It is McFee's consideration of many areas, with roots in aesthetics and the social and behavioral sciences, which makes *Preparation for Art* a solid contribution to art education. In it, McFee (1970) makes a testimony to the contributions made to art education by Viktor Lowenfeld, and uses this testimony as a preface to her own work. Lowenfeld's contributions in *Creative and Mental Growth*, first published in 1947, have been important in the growth of art education. Of particular note, is Lowenfeld's theory of visual and haptical orientations in art. In examining the background of art education theories for their roots in aesthetics, the social sciences and the behavioral sciences, *Creative and Mental Growth*, by Viktor Lowenfeld and W. Lambert Brittain (1970). *Creative and Mental Growth* provides this look at the field of art education:

> However, art has been traditionally interpreted as relating mainly to aesthetics, and this concept has in some cases limited the opportunity for art to be used in its fullest sense. In art education the final product is subordinated to the creative process. It is the child's process - his thinking, his feelings, his perceiving, in fact, his reactions to his environment - that is important. (pp. 21-33)

In looking at characteristics of growth in children, Lowenfeld looks at these particular complement areas: emotions, intellect, physiology, perception, socialization, aesthetics and creativity. This is evidence of Lowenfeld's considerations for aesthetics and the social and behavioral sciences.

It is the Gestalist views which are immediately evident when looking for a psychological base in Creative and Mental Growth. As in McFee's book, we find here in Lowenfeld's quoting circle, work by Jerome Bruner, Jacob Getzels and H.A. Witkin. Rudolph Arnheim's work in cognition and perception is cited often by Lowenfeld, but completely absent in McFee's book. A review of Arnheim's new book, The Power of the Center: A Study of Composition in the Visual Arts, published in 1982, appeared in the Spring, 1983, volume of Studies in Art Education. The reviewer, David A. Pariser, had this to say about Arnheim:

> Arnheim's notions about art are informed by his humanism, his formidable grounding in Gestalt theories of perception, and his thorough art historical knowledge. (p. 210)
>
> With this book, Arnheim pursues and enlarges the investigations of Gestalt pioneers like Kohler (1961). He thereby performs a twofold service for those interested in the arts. Firstly, he awakens us from the visual narcolepsy into which we have been plunged by our image-inundated culture. . . . Secondly, because of its very broad scope, his work orients us to generative questions concerning the arts. . . . Arnheim's theoretical insights have already provided the basis for current research in the psychology of art. The work of Gardner (1973, 1980), Golomb (1974), Olson (1974), to name only three researchers. . . owes much to Arnheim's theoretical ground work. (pp. 212-213)

Besides providing a testimonial to Rudolph Arnheim, the psychologist, Pariser has given recognition to the contributions of Gestalt psychology to art education, as well as indicating how Gestalt ideas are contributing to the field of art education currently.

I find in Lowenfeld's quoting circle, names of art historians, art critics and aestheticians who have strong philosophical backgrounds, such as Clive Bell, John Dewey and Herbert Read.

It is from this philosophical base that I move to the third book which serves as an example in examining art education theory, Art As Experience, by John Dewey (1934).

Looking at the questions surrounding aesthetics, Dewey affronts the issues from a philosophic stance. His chapter titles tell much about his areas of concentration and concern: Chapter III, "Having an Experience," (pp. 35-57); Chapter IV, "The Act of Expression," (pp. 58-81); Chapter XI, "The Human Contribution," 9pp. 245-271); Chapter XIII, "Criticism and Perception," (pp. 298-325); Chapter XIV, "Art and Civilization," (pp. 326-350). As can be seen by the selected chapter titles, John Dewey has philosophically considered the domains which are now considered to be aesthetics and the social and behavioral sciences.

From examining the quoting circles of the three books named above, noting in particular the references which come from allied theory domains, a marked trend comes to light. This trend represents a shift in the influences which contribute to art education, from philosophical foundations for aesthetic theory to behavioral foundations for aesthetic theory. Figure I serves to illustrate this trend. The shift of emphasis in quoting circle usage, and the span of years between titles and their publication dates, are indicators of a trend taking place in art education.

Figure I Trend of Allied Theory Influence

publication	1934	1947	1961
title	*Art As Experience*	*Creative and Mental Growth*	*Preparation for Art*
quoting circle is from primarily	philosophy aesthetics	philosophy psychology aesthetics	psychology aesthetics
span of years		13 years	14 years

This trend, by indicating a shift in the influences which contribute to art education, also indicates a need to study and to consider this carefully and in depth.

Art education has a tradition of looking to other disciplines for research and rationale, i.e., largely the social and behavioral sciences. The fields of art education, philosophy and aesthetics have grown at the same time. The literature generated from within the field of art education has been, and remains to be, primarily intended for art educators. It is evident that contributions to art education are able to cross the borders between disciplines and to contribute in allied fields.

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Mentor's Introduction

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> For Beauty is nothing but the beginning
> of a terror that we are still just able to endure. . .
>
> Rilke

Statement 7 of Wittgenstein's Tractatus says: "Whereof one cannot speak, thereof one must be silent." Heidegger would agree, except that he would affirm our need to create a new language as a guide to our dire need for wholeness of being.[1] Scott Meyer and Bob Troxell have broken silence and responded to this call for a new language before the ineffable nature of art. To do this within the tradition of the Ph.D. thesis is no easy task.

It has been said, largely in light of the teaching of Eastern religions, that there are three ways to face this awesome charge: (1) the analogical, (2) the negational, and (3) the injunctive; or in this case, (1) what art is like, (2) what it is not, and (3) what we must do to get to it or experience it. Although there is no precise category implied, Scott's orientation is largely analogical or poetic, while Bob's is largely negational. Both, however, could also be called injunctive, because we draw closer to the experience of making art or responding to it through the Zen-like character of their ostensive language—that is, language which is "showing, revealing, betokening." Steiner[2] has further clarified the nature of language which thus aims at "qualitative disclosure": "It is not really a descriptive use, but rather. . . a pointing to or suggesting." And this inclines toward literature and the poetic, where our understanding travels a path of experiencing in a cumulative and growth-like manner, obliquely at times, then again like falling through a concealed trap door–whatever it takes to bring us to a new place, the place where art is.

This place, in Scott's study, is that imaginal realm of poetic reverie wherein we find the angelic presences of those friendly archetypes of the poet-artist: The anima, the cosmic, and universal childhood. The spirit guide for the poet through this realm is not Virgil, but Gaston Bachelard and Henry Corbin; and the fruits of our sojourn are seen in the poetic reveries brought back over the threshold of that home of undifferentiated spirits dreaming.

On the path with Bob Troxell, we learn more clearly what language can not do, how it politicizes our experience and confounds sound and bogus meaning with the true artist-philosopher's stone. We say our best words and catch ourselves falling short; we polish our words, but they fail to become gems. We skip them playfully over the deep waters of artistic silence. And we dance. We dance to music of the iconic mode. We "body forth" (in Burke's phrase) the choreography of art; and we read, reflexively and reflectively, what rhetorical tropes and poetic cycles the art-life-earth-world stage and the audience of the immortals have led us to act out.

In one sense, the "voices of silence" are their own spokesmen; they are that language of wholeness for which both Wittgenstein and Heidegger yearned. So "doing it" is also speech. And having the courage to create, as well, a new speech and a new speech awareness serves our endangered search for wholeness of being in this dark age. At least that is how, ostensively, it seems to me.

[1] Jacob Needleman. The Heart of Philosophy, New York: Bantam Books, 1984.

[2] Elizabeth Steiner. "The Qualitative Arts in Educational Inquiry." Aesthetic Education, 15 (1), 1981, pp. 107-115.

PLACE AND IMAGINAL DWELLING

Scott Meyer

A house where I go alone calling
A name that silence and the walls give back to me
A strange house contained in my voice
Inhabited by the wind
I invent it, my hands draw a cloud
A heaven bound ship above the forests
Mist that scatters and disappears
As in the play of images

—Pierre Seghers

(Bachelard, 1958)

Phenomenology of a lost continent

We are all map readers, searching along the lines of our research. As sons and daughters of Carterian law, we have learned that all we seek can be revealed completely within the crosshairs of longitude and latitude. I have all due respect for the map readers of our profession and for the information they chart. But there is another land yearning for equal voice. To the map readers, its place is a matter of the plotting of coordinates. That land sought is thus assumed to have a geometrical location. Under such devices as grid and map, the land of the imaginal remains an illusive Atlantis. It is this land in which all artists seek their dwelling place and it is in this land that a dwelling place has awaited an approriate research inquiry to take up residence. My research turns toward this imaginal dwelling place.

What is requisite to our situation if we aspire toward the imaginal dwelling of Pierre Seghers' poem? How do we make of this lost continent a home, and what implication does such habitation yield within the context of art education research? The extent of my work is toward a phenomenology of the lost continent of the imaginal.

To begin, a phenomenology of the imaginal presupposes a focus on the onset of the image as it exists in an individual consciousness. When I speak of the imaginal I speak not of the imaginary, fictive nor of the product of mere fancy. I speak instead of the imaginal as Henry Corbin defines it. In the Sufism of Ibn'Arabi, the imaginal realm of Hurqalya exists as a kind of angelic interworld situated between the sensible and the intelligible; between what is purely heaven and purely terrestrial. It makes possible the situation articulated in Corbins' title, "Spiritual Body, Celestial Earth." To quote him, "It is the Earth of visions, the Earth which confers on visionary apperceptions their truth, the world through which resurrection comes to pass." (Corbin, 1977) Thus Hurqalyan dwelling grants to things and places a subject/object duality. A place or thing retains its physical character as part of an external world, yet this world is not purely physical. The world of Hurqalya makes it possible to emerge from measurable space without emerging from its extent. Imaginal dwelling is responsible for that apperception which yields a knowledge of a thing as a living differentiation of the Divine. It is thus that the imaginal realm comes to stand as a bridge whose invitation beckons us to dwell in Hurqalya and, in so doing, to heal the primal split between our consciousness and what is other. When this is accomplished, what is healed as well is the man-made schism between profane matter and the Divine. When we dwell in the imaginal Hurqalya, we abandon homogeneous chronological time in order to enter that qualitative time which is the history of the soul. The souls of places and things thus bared, we see all as alive in Divine differentiation and pregnant with idiosyncratic potential.

We might say then that when things are met in the person of their angel (as personal presences and differentiations of the Divine) they are permitted a life in our poetic imagination. As disciples of Divine Creation, we play forward this differentiation with out poetic consciousness and give a home to the subject/object duality which yields "an iridescent shimmering unceasingly active in its inversions" (Bachelard, 1958). It is now quite easy to make an irrefutable statement. In order to do a phenomenology of the imaginal (i.e., to bear witness to the onset of the image as it exists idiosyncratically in our consciousness), one must necessarily dwell in the imaginal. This statement has enormous implications for research, as we shall see. For now, I will say that we cannot accomplish this task by writing about the situation post facto. We must find a way to write in it.

Toward Primordial Speech

When Rainer Maria Rilke was young, he participated in an experiment which reproduced voices embeding the vibrations in waxy grooves. A needle dragged back through the grooves trembled forth a voice, the same yet different. Years later, as an adult, he wondered at his fascination over the grooves in a skull he had. He then remembered his childhood wonder over the primitive sounds made by needle and wavy grooves. This unlocked an intense image for him as he looked freshly at the world about him. If such a needle were to be run over other surfaces, would this not let loose a kind of inner voice which would represent Primal Sound?

It is the brilliance of an image which runs its needle through the grooves of past events bringing them to a reverberation within the immediacy of our place. Primal sound thus echoes off the walls of our particular idiosyncratic place (if we have cleared our place for imaginal dwelling).

It is the image which makes the past sound (not the other way around). Thus, it is an autonomous being. It is for this reason that I use the word "extraphenomenological" to describe ontological events within a tradition. In the imaginal, each event has a relationship to the past but also has a relationship to a Primal Past. Thus, the particular and Universal unite in the imaginal event, giving it its own being. This phenomenology, writes Bachelard, is a phenomenology of the soul; "Poetry is a soul inaugurating form the soul inaugurates" (Bachelard, 1958).

When "understanding" occurs in the place of tradition, it occurs within the poetic imagination as the past comes to dwell in the present event. In this light, the poetic imagination is unknowingly engaged in a hermeneutic. Note that I stress the word "unknowingly," and I would push Gadamer's "historical consciousness" to be more "imaginal history." In "imaginal history," the events that comprise a living tradition appear in extraphenomenological relationships and as so many iterations of the creation. Their idiosyncratic form, their particular faces, are dependent on the nature of the place being lived in. That particular place in which we dwell calls certain events to us, certain memories specific to us. As they come to us in our place, they register along the spatial axis set up by that place. Thus they come to dwell with us. Our memories reverberate within new dimensions. The echo that comes back to us is of the character of our remembered event, but poetic imagination has allowed the event to be re-membered by the present walls of our dwelling place.

Poetic Language as a Mode for Inquiry

Any mode of inquiry aspiring to understand a tradition composed of such events is necessarily an imaginative remembering and the inquiry itself an event within that tradition. My inquiry necessarily concerns itself with a place where tradition in art takes place. Specifically, I dwell in the artist's studio-classroom-community. As an artist, a teacher, and a student within this environment, I will research the onset of the image as it occurs. In so doing, I am involved with a particular place as it fosters, nurtures, and is in turn brought alive by the imaginal. I am also involved with place as it remembers images of the past for it is place which holds tradition in itself. As such, it is a phenomenology which will, in its course, call into play memories and Primordial memories as the individual plays further the tradition of the place.

The research language for such a phenomenology must mold itself to this situation. If this language is not capable of embodying this phenomenology without the usual assault gridlike inquiries inflict upon place and the image, then it is unusable. The language employed must not only invite the onset of the image and be conducive to the phenomenon of the epiphanic event of creation, it must itself be a capable medium for such an event. The research language must hold the same capacity for articulating the onset of the image as the medium of the visual artist. It must re-present the events of the place being discussed, just as does the visual art product itself.

In reality, what I aspire toward is a verbal equivalent of the artist's medium. I speak now of a language that opens itself to the imaginal as matter breaks loose from its veil and offers a phenomenon of imagery. I speak necessarily of poetic language as a legitimate mode of knowing and the only effective research tool within the context of imaginal place.

Poetically Man Dwells

It should be clear at this point how imaginal dwelling comes to bear upon the place where tradition in art takes place; the specific context of this study. With a poetic consciousness, a "youthful consciousness" as Bachelard would say, we dwell in this place. With a naive consciousness, we dwell poetically and we build. Heidegger refers to poetic dwelling as a kind of interative building. It is assumed that this creates a situation which I have described as extra-phenomenological and thus can be built a tradition of dwelling.

> The phrase "poetically man dwells"
> says: poetry first causes dwelling to be
> dwelling. Poetry is what really lets us dwell.
> But through what do we attain to a
> dwelling place? Through building.
> Poetic creation, which lets us dwell
> is a kind of building. (Heidegger, 1971)

I must express the knittedness of this research situation. We dwell poetically in our chosen art, dreaming with clay in hand. We dwell poetically in our place as well, with the medium of words: dreaming with pen in hand. With the same poetic consciousness we invite the onset of the image in our idiosyncratic place. Both are expressions of the onset of the image and thus they reside equidistant from the event of creation, the only difference being in the charcter of material. In both cases, the place determines and is determined by the poetic event as Primordial memory stirs the particular memories of our tradition.

Application

Should the reader still have doubts at this point as to the applicability of this work to art and art education research, let me close with several comments.

With this work I hope to give the artist-art educator an adequate voice. In Gaston Bachelard, Henry Corbin, R.M. Rilke, William Blake and Kenneth Beittel as well as others, we find the cultivation of an alternative to the discursive approach which has characterized art research. It is as I have said, not my intention to disparge that discursive world but instead to offer another which is capable of still a different way of knowing. By situating the research language in the role of artist's medium, it is hoped that art and art education research will pull closer to a verbal knowledge of the nature of the subject of our field, art.

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A PENETRATION OF THE HISTORICAL THEORY OF POETIC TROPES: A PHENOMENOLOGICAL INVESTIGATION OF THE ICONIC HISTORICAL FIELD: A HERMENEUTIC STUDY

Bob Troxell

We are born to move, conceived and harbored in a prenatal world, sans weltenschauung, a world of fluid forces in which we develop tacit knowledge, molded by a mother's gestures, actions, breathings, movements through space and in love, beyond the ken of childhood reveries and Bachelardian poetic word space. We are born to move, to laugh, to cry, to run on impulse into an embrace of loved ones. We act in that process which shapes our perceptions and our lives.

Why is it that the intelligence of feeling, a range including the intelligence of feeling of R.W. Witkin, immaterial love bonds of apprenticeship discussed by Ken Beittel, and Anti-Stalinist tacit investigations of Michael Polanyi, why is it that this mode of understanding and investigation resides in the world of research as a second class citizen? Why has the distinction been made between the quantative and qualitative experiences of life? In part the blame resides in the conventionality of the word and language, a language which conveniently categorizes experience into the this or that, the hard soft of Bachelard's world. Gadamar leads us to an insight that perhaps is the key to iconic research when he concludes that hermeneutics may be linguistical, and that this linguisticality extends beyond mere grammar. Through language, meaning is reduced, not condensed as in poetry and poetic language as described by Herbert Read. This difference between poetry and prose is distance, a distance which creates filter upon filter, between the object, the viewer, and others in the community who are unwittingly parley to a fracus called academic philosophy and aesthetics. This safe state of Platonic freedom of slaves and ideal form attests to the bureaucratic embrace chilling the world, a world in love with runaway technology, the new Thantos. Heidegger, who refuses to distinguish between body and soul, the material and the immaterial, the named and the tacit, has thrown the field of contemplative philosophy a spitball (illegal in American Baseball). Heidegger surmises from a point of view in which action is the only point of view, the soul is the body, the body is the soul. This implicit collapse of categories is in a way a model for the unity consciousness Ken Wilber constructs which moves away from consciousness by reflection or distance. The amalgamation of these ideas gives rise to a new approach to interpretation and expression as a single event, a total incantation. For Sartre, desire brings about total and immediate union with the object of desire, but only through reflection is consciousness known. This incantation of images and objects, for Sartre and Ponge is rooted in the act of phenomenological writing. For Sartre and Dewey, consciousness is known by reflection, whereas Ponge experiences consciousness in the act of the presence-ing writing, a writing full of the "adventures of inexactitude". This Phenomenological Poetic writing, although closer to the depth historicality of one's experience, is still distanced and controlled by categories of words and names. Phenomenological inquiry has most often been expressed in the language of the named. This method does not begin to tap the deep well of consciousness in the total organism, the intelligence of the body and mind, the arabesque of body memory, imagination and poetic affirmation. Heidegger states "language speaks"; this is not enough, the emphasis of his hermeneutics is still predicated on naming and calling. The rub is, how does one express and communicate in the linguistical mode without the use of name and call? How does one call the unnamed? Perhaps the answer lies in silence, an approach to interpretation which brackets out the chatter in the mind of the named. A phenomenological slash and burn results in a field of clear being, unencumbered by the "word".

As my colleague, Scott Meyer, mounts Ken Beittel's metaphorical winged centaur, body-mind steed, and spirits into the poetic imaginary realm of the word, I survey and analyze the impressions, the records of the hoof prints which record the hermeneutical leap, consciousness on the hoof. This consciousness is constructed by deed, not word, poetic in nature, the silent realm of disclosure freed from reflection, embracing the nowness of the nontranscendent now. This tack does present an impasse. How does one communicate poetic tacit or unnamed acts for pedagogic research? To bridge the bifurcation between the realm of the named and the tacit we look towards several established poetic, iconic, movement, and film theories for ground. It is with this confluence of theories and the ability of the video camera to record action that enables me to construct a model for the iconic mode of investigation.

Aside, spoken down stage, right, "Your mission, Mr. Phillips, if you decide to accept. . . will be to create a guide and taxonomy for the investigation of the tacit experience. This tape will self-destruct in six minutes!"

Minute 1

> "The intelligent mechanic engaged in his job, interested in doing well and finding satisfaction in his handiwork, caring for his materials and tools with genuine affection, is artistically engaged"
>
> Dewey (1934)

> "VOICE OF THE PHILOSOPHER: Quaedam miracula universi. Mystice canorae, arcus crystallini, cirulatio corporum coelestium. Cyclorum epicyclorumque intoxicatio, intergritas tabulae chordarum et architectura elata globorum coelestium.
> GALLILEO: Shall we speak in everyday language? My colleague Mr. Federzoni does not understand.
> PHILOSOPHER: Is it necessary that he should?
> GALILEO: Yes.
> PHILOSOPHER: Forgive me. I thought he was your mechanic.
> ANDREA: Mr. Federzoni is a mechanic and a scholar.
> PHILOSOPHER: Thank you, young man. If Mr. Federzoni insists. . .
> GALILEO: I insist."
>
> Brecht (1952)

Minute 2

As Freiburg born Walter Kaufmann mixes Heidegger, Sartre, and Rilke into the same existential bouillabaisse, a philosopher's stone soup, we become aware of the common flavor of their unique points of view. These individuals all had a great disdain for traditional philosophy, a philosophy remote from life; academic, and superficial. These writers, poets, artists, and thinkers, had at one point in time cut the cord with the traditional forms of academic continental philosophy. Somehow these rebels have been brought back into the fold and are shadowed by the umbrella of the current megalomanic phase of philosophy. It is as if these independent thinkers had invented a new game, Being, and used an old ball, phenomenological method, in a different light. As a child I recall the neighborhood bully treating the new kids on the block the same way; he allowed us to use his ball if we played his game his way. Fortunately, we have the bull by the all.

Method is a means to an end; by use of a method certain work is accomplished. With a hammer I can build a house, crack a walnut, kill my brother Caine if I am able; the choice is mine. To express any doubt that the tool, phenomenological method can only be used certain ways, for certain purposes, belittles the value of the tool. Perhaps the distinction must be drawn that a tool does not his master make and that the tool can be used in other methods of inquiry outside of the shadow of traditional continental philosophy. As a hammer is a tool to be used to work on various tasks, so too is phenomenological method.

Minute 3

> "We measure rays, transform and utilize, and know their nature now more perfectly. But our conception of the force itself is handicapped by ancient forms of words and antique habits in our thoughts of "things", the handicap of three-dimensioned minds."
>
> William Pallister (1931)

Minute 4

"The right tool for the right job, the right tool for the right job. Don't you ever use those good sewing scissors to open that paint can again!" , my father would admonish me. To which I would reply, "But gee, Dad, it worked." In my youth I was asked to do extraordinary tasks with ordinary tools. A point of a scissors inserted between the seam of the lid and the body of the can, when flexed, gave me access to the paint inside. Although I had not used the correct cutting edge for a proper task such as cutting silk or philosopher's tweed, the "improper" use of the tool got the job done. Somehow it appears to me that the phenomenological poetic methods used by Ponge and Bachelard fit the needs and match the spirit of the iconic or non-verbal mode of investigation. How is it that I might use the tip instead of the edge to pry open the iconic method? The tip, the point, is backed by an alignment of Gadamer's (Palmer, 1969) expansion of the definition of the hermeneutics based on a linguistical rather than a grammatical experience; Burke's (1969) body forth principle and Heidegger's concept of poetic dwelling. Once we align these three approaches we simply twist and pry. We are into the can of iconic ivestigation.

To clarify for one moment, I posit myself in an assumption that everything, contrary to some sophomoric belief, is not metaphor. It may be that the verbal and the iconic are related by family resemblances (Wittgenstein, 1953) or that as Foucault (1982) concludes in This Is Not A Pipe, there exists similitudes or similarities between image, text, and affirmation. Through this we understand that language and art are not the same, although they do have family resemblances. If the iconic is linguistical and the linguistical is poetic we must dive beyond the metaphor level into specific poetic behavior. Hayden White makes such distinctions in his analysis of the imaginative history written by Marx, Tocqueville, etc. White distinquishes between the various types of tropes (i.e. figures of speech) and the part whole relationships which categorize them as metaphor, metonomy, synedoche, and irony. He further speculates that the poetic style of an historical writing connotes political and social implications. Although White is analyzing specific poetic relationships, we also know that poetic language results from a body forth principle (Burke, 1969). It might be said that we move into the abstraction of poetic language. Because movement begets language and language remembers movement an analysis of poetic part whole relationships might carry over into interpretive language. Intepretive movement might be considered in terms of whole whole; part part; part whole; and negational or in other words metaphor, metonomy, synedoche, and irony.

Who has never seen a person engaged in front of a painting, deep in thought, slowly move their hips to echo a silent compositional thrust? This tacit knowledge, based on an iconic kinesthetic response has poetic qualities. It is this unconscious movement that must be brought to a conscious level and then analyzed. This awareness, the poetic dance of consciousness, may by White's analysis of poetic relationships have political and social implications. If we are engaged in a two way dialogue with a work of art rather than an acausal one-directional communication then by some definitions it is a social situation. Spence (1978) states, "Thus, if the ground of our knowledge is social. . . then epistomology is a political and sociological study rather than merely a psychological and philosophical one". Because the act of interpretation, the movement with or in concert with objects or events is an act of consciousness posited in the community and not the individual; the poetic act or movement becomes a political act and consequently a move from the individual and the psychological.

Minute 5

I have tried by outline and sequence to develop first, a break from traditional philosophy; second, justification of the use of a philosophical tool, phenomenological method in non-traditional ways; third, to remake that tool to fit the problem for analysis of iconic experience; fourth, to align poetic consciousness with the community of political action; and finally to bring you to the apparatus of recording the movements to justify and appease academic bureaucracy. Perhaps it is synchronism, perhaps influence, that as Ken Beittel prepares his manuscript East and West of the Great Tradition, I find in the East-West synthesis of technology and nature two writers who both suggest that the low definition of video may be the best technique to capture poetic-movement, poetic-consciousness.

> "Because the low definition of TV insures a high degree of audience involvement, the most effective programs are those that present situations which consist of some process to be

> completed. Thus to use TV to teach poetry would permit the teacher to concentrate on the poetic process of actual making, making as it pertained to a particular poem. The book form is quite unsuited for this type of involved presentation."
>
> Mc Luhan (1964)

As White analyzes the words of Marx, Toucquville, and other political writers, I scan the tube of low light illumination for the poetic movement. It is quite ironic that in the East the quality of low definition is also critical to the poetic aesthetics found in the temples of Kyoto (Tanizaki, 1975).

> ". . . so dark are these alcoves, even in the bright daylight that we can hardly discern the outlines of work. . . The lack of clarity, far from disturbing us, seems rather to suit the painting perfectly."

It appears that low definition and low light levels are requisite for poetic consciousness. Perhaps that is why this particular construction should not be done by a classical poet but rather by a poet who looks toward the moon, the true poet (Graves, 1975). By the light of the new moon, by the light of the TV, we pass into a new phase of research.

Minute 6

BOOM! My egg timer must be slow.

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Mentor's Introduction

MARILYN ZURMUEHLEN
The University of Iowa

Graduate study, like all education, happens in places . . . rooms, buildings, offices, studios, campuses. Some are appealing, others are only tolerable—all are sedimented, along with events and people for which they provide contexts, into other places . . . memories in the lives of individuals.

Steve McGuire reflects on such places of memory, exploring the meanings attached to them that support his present understandings. His life as a sculptor is intimately related to a consciousness of space and by phenomenological description and reflection he particularizes this for himself, and for us as well, into a sense of place. Memories of childhood places are sources for his imagery and are a grounding for his interpretive research.

In her search for the meanings of those places we call art rooms, Joan Yochim begins, as Bachelard (1964) did, with images from her house. Bachelard asked how it is that rooms which have disappeared from our daily lives "become abodes for an unforgettable past" (p. xxxii). Later, he responded, "By remembering 'houses' and 'rooms,' we learn to 'abide' within ourselves" (p. xxxiii).

Graduate school also is a place to be: to be an artist, to be a learner, to be a teacher, to be a searcher. Mr. McGuire and Ms. Yochim have found it a place for being all of these. They brought to The University of Iowa memories of other places where they had made sculpture, drawings, and prints; other schools where they had studied; other rooms where they had taught children, adolescents and adults; and those personal landmarks that distinguish each individual's search for a place to be.

Margaret Atwood (1982) wrote: "In the last analysis, the poetic eye sees its own world, a world which both reflects and transcends the formlessness of the finite world outside and reality becomes internal" (p. 23). In such a sense both of these doctoral students are engaged in poetic research; as they establish form in their worlds for readers, or listeners, they also constitute those internal realities in which they can abide. I take this to be Bachelard's (1964) meaning when he wrote of "the non-I that protects the I" (p. 5). Perhaps, even nurtures adds the I who is a teacher and a mentor.

Of course, a mentor is a non-I for others, but also an I who takes responsibility for graduate students to acknowledge themselves as authors in their writing, to admit themselves as artists in their research, and to recognize themselves as individuals in their teaching. When students do these things they situate themselves in the subjectivity of personal histories and in the shared subjectivity of our mutual histories. And, what could history be without storytelling? Both Steve and Joan are storytellers. Steve's story stands as an entity, yet contains other stories within it. Joan tells the stories of high school students about what their art rooms mean to them, and, in doing so, she tells her own story about being an art teacher.

Thus, their contexts; now, their stories.

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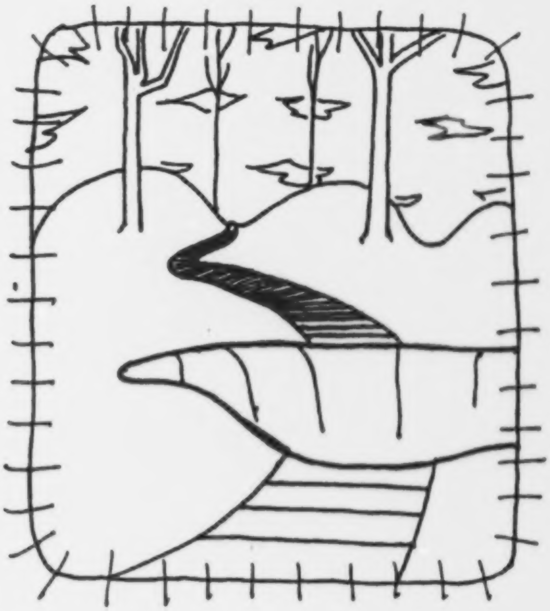
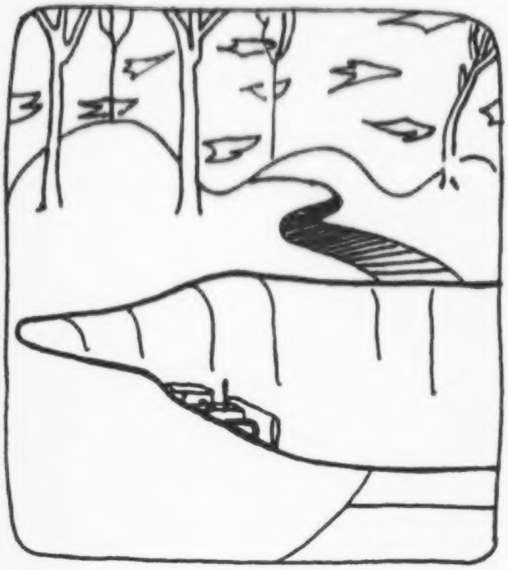
SO, WHY SIT STILL

Steve McGuire

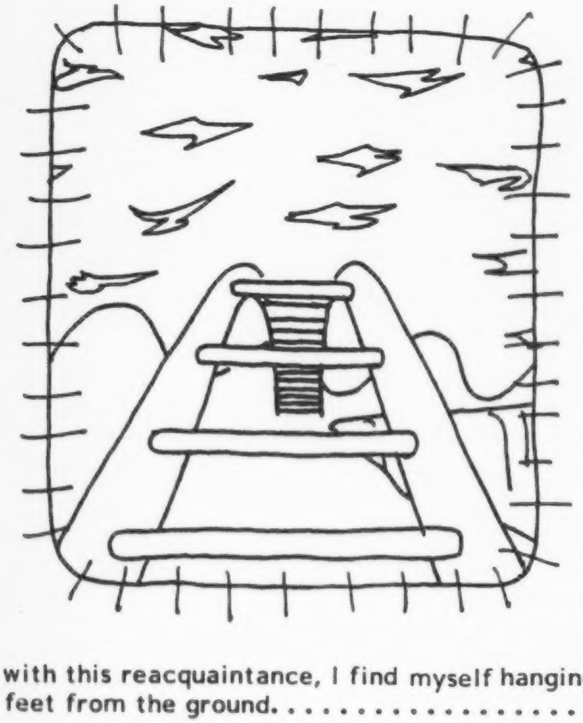
As I rounded the corner my sense of location stuttered and became very lost. This detour sign is having me walk across the place I used to swim. I feel very displaced, in a very familiar spot, in a most awkward sense. I've gone this way for fifteen years, and suddenly nothing. No swimming pool, no teetertotters, no jungle gym. Yesterday I could have crossed the park blindfolded, without tripping once, knowing with secure satisfaction that the steps I took had been taken many times before while playing here. I wish I would have taken a picture of the park before they started building this hotel.



During lunch, I went back to the site to watch the bulldozer. As I looked for a place to sit, I noticed the jungle gym. It had been moved but not taken apart. I remember it. I perched myself at the top. It used to be so hard to get up here.

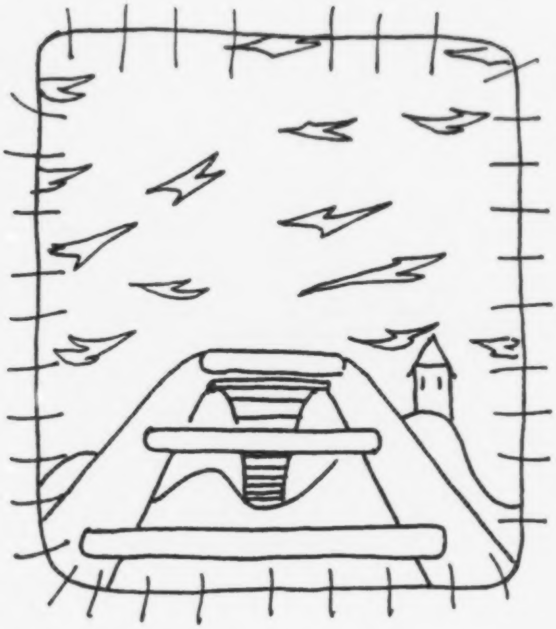


I tell myself, "You're up here, so what, you're big now, it's easy."



Caught up with this reacquaintance, I find myself hanging by my feet.
I'm only three feet from the ground. . . . .

50

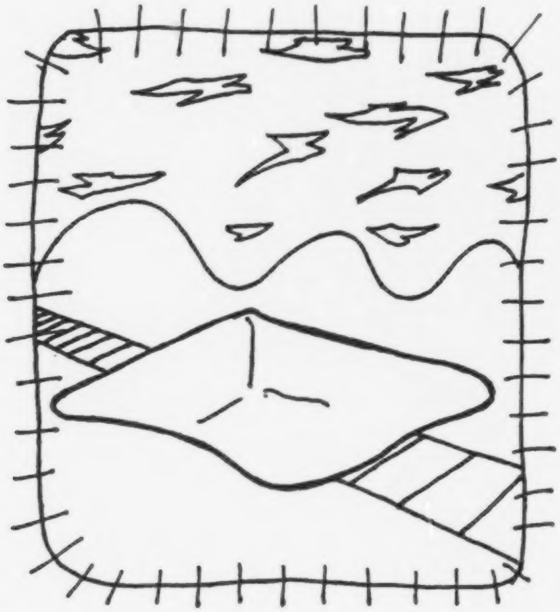


. . . . . . I used to think how brave I was hanging off by my feet, knowing that one false move would render a split head. My mom's repeated warnings went in one ear and out the other, but always seemed to linger in my finger tips as I released my grip and hung by my feet. When I was ten I could walk across a single bar with perfect balance, never falling. If I did fall, the alligators would get me. At least that's what I told my brother would happen if he fell off. When I fell off, I would kill all the alligators, climb back on and walk across with my brother yelling, "You can't do it, the alligators ate you."

51

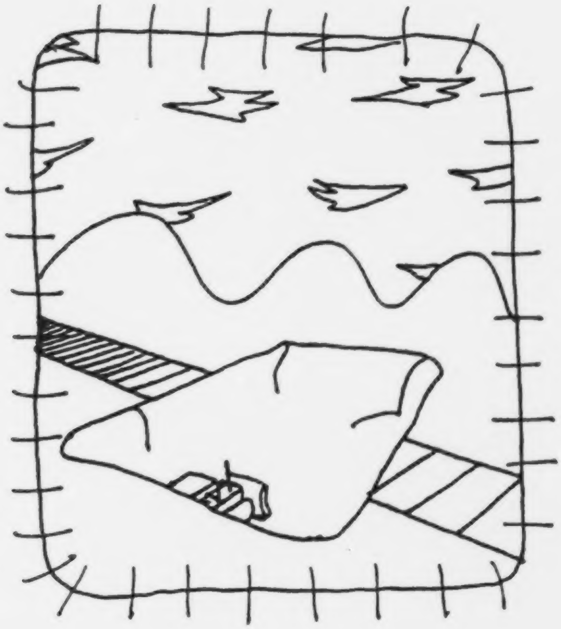
I don't mind climbing on playgrounds at the age of twenty-five, not that I should. But you know every time I climb on a playground I feel as though I'm being reminded of something I've lost. Now when I hang off I touch the ground. Being here, I feel like asking this place to take me back forever.

It's nice to sit up here and remember. There's excitement in remembering but satisfaction has long since left with the lack of challenge. This playground used to be a frontier of sorts. Now it's a place I used to think was a frontier. This hole in the ground could've been anything when I was ten. . . . .

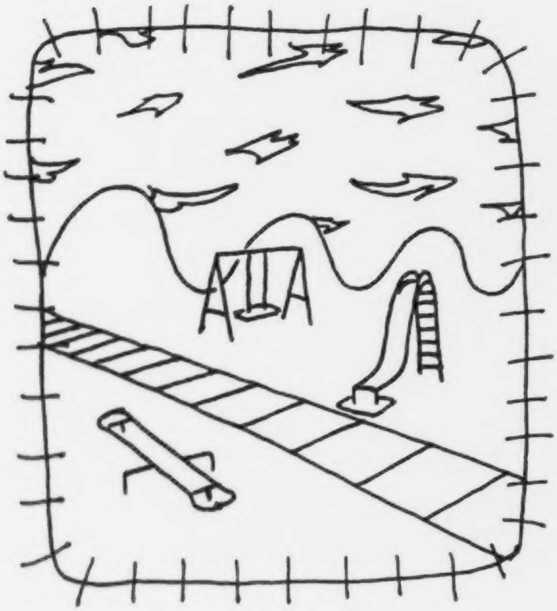


Now it's a location for a foundation. Don't misunderstand me, I'm not upset with the notion of a hotel. I just wish jungle gyms were taller and holes in the ground were anything and everywhere. I still have memories. Maybe it's better that I don't have photographs of this place. My experiences have always been bigger and better in my head. In there lies the correct vision.

As I sit here on this jungle gym I feel somewhat elevated. It's a sense of satisfaction, different than the challenge climbing up here brought me at younger ages. From here, I see that this is a whole place, complete with past and future. From this vantage point it appears as a particular place about its occurances. I'm sitting here, viewing a stage, measuring an area by its events. I guess in many ways it's measuring me. When I was ten this was a much different place. This arena was filled with my head, excited by my feet and hands; filled with playground equipment, playing and the moments of glory that went with those adventures. The boundaries of the park were the boundaries of the world. Because I did decide to climb up here, I realize there are boundaries here, they contain me. Fifteen years later, this place is what it is, a foundation for a hotel. . . . .

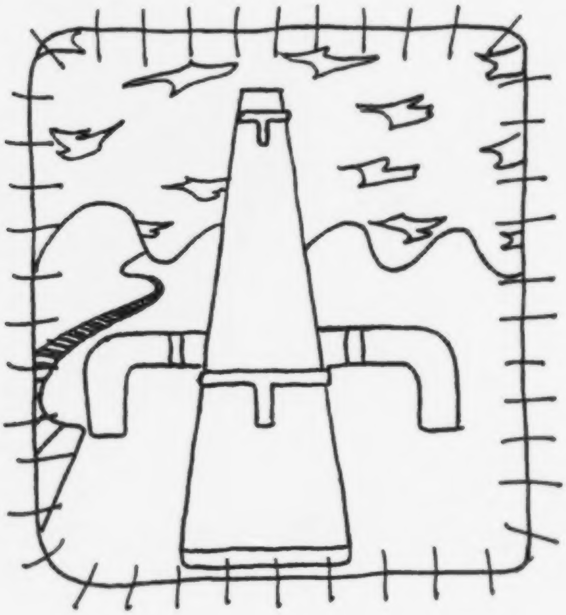


...... It was a bowling alley for my Dad and a playground for me. ......



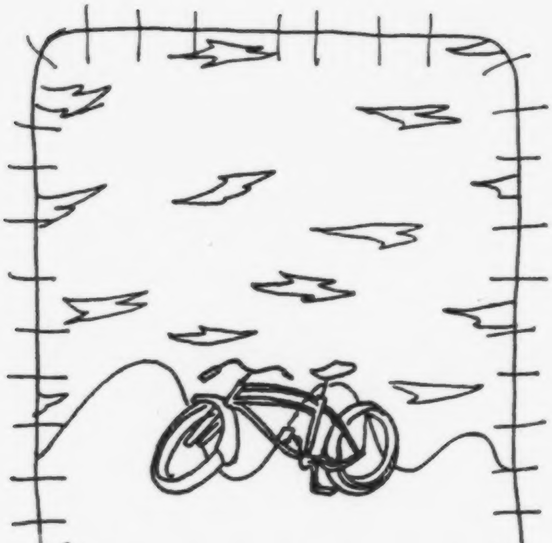
Of itself, it is all these things and the experiences that happened. It will be all these things and the experiences that happened. It will be all these things and more, it just depends on who sits here, and what they did here, that made them notice the new hole in their playground.

Arenas, like playgrounds, are locations for occurences. Specific occurences at this location are significant living times for me. They are all part of this location's experiences in my life. If a teeter totter could talk, it would tell of the many people in its life.



The ten-year-old pair of eyes sitting just below me is seeing something very distinct from what I experienced at the same age. If she stays here for fifteen more years, she will know something very different of this place than I now know. If this place could speak, it would tell about both times here. Arenas don't change but new things do occur there. It's for this place to be what's happened here and for me to remember. In this arena changes become chances. The change from having been, became the chance of what it is for me at any particular time I'm here.

For me, being of these moments I've travelled, journeys are necessary. Passages take place, and the word then erupts to dance the ritual of reflected arrival. Recognizing now that I did come here, and how very much the activity that placed me on top of this jungle gym fifteen years ago placed me here today also, I am obliged to say to myself—so why sit still? This is not a remark to my remembrance as much as it is the most earnest recognition of the journey I've taken. Time to get my bike and go back to work. I wonder who else locked their bike here?



THE MEANING OF ART ENVIRONMENTS FOR ART STUDENTS

Joan Yochim

As an elementary art consultant, I pulled my art cart into some 70 classrooms. Although I was a new teacher, I noticed the differences in these rooms: what they looked like, the reception I was given by the teachers and students, and the kinds of art projects I was encouraged to do with the children. These three factors were related. The classrooms which looked neat, which were decorated with colored dittoes and holiday cut-outs, were usually the ones in which child-centered creativity with plaster was discouraged by the teacher. Art related discussions were difficult to conduct with the children. On the other hand, in the rooms where children's paintings and constructions covered every surface, and in which the teachers encouraged me to experiment with new ideas and materials, the children were eager to talk about and make art. As I changed schools, and moved upward through the grades, I became increasingly aware of how my art room looked as a reflection of what we were making and learning, and how the organization hindered or encouraged efficiency and discipline.

The importance of art room appearances was emphasized by the opportunity to serve on two evaluation committees. In one high school, I realized that my visual impressions of the differences between two art rooms - the kinds and arrangements of things and the activity levels - were influencing my evaluation. Two questions came to mind. Did the appearance really reflect what was being taught and learned? Were visitors and new students coming into the room affected in the same way that I was?

More recently, during a seminar in which we wrote a number of short papers, a consistent theme emerged: my concern with objects and places and the meanings these have had in my life. While reflecting on an object which had transformed in meaning, I wrote:

> During the early 70s I moved into an apartment with a small dining area. A friend gave me an inexpensive, wood-finish, round table. To liven up the area I decorated with plants and painted the table red.
>
> This table became the center of my life for five years. I not only ate there, I used the table to study German, to write letters and to pay bills, to prepare litho and collograph plates, and to entertain. I spent many hours sitting at the table asking the gods, in the guise of my friends, why life had become so depressing.
>
> Because the table was the center of so much social and personal interaction, it became the center of my paintings and prints. When I view those now, I can relive the mundane and the soul-searching of that time. The feelings of lonliness come through in the facelessness of the work.

> I did give the table away. That may have been appropriate as now the table of my mind and the real table might have conflicting meanings.

Another assignment was to search for recurring themes in all the papers and to discuss those themes. One section of this paper mentions the classroom.

> I found myself spending time with the students who were already artists in the sense that they had thought through their lives. They and their art work merged: their work looked like them. The objects they made became cherished in the same way that all memory-filled objects are. Process, product, and life were inseparable. Most of these students spent so much time in the art room that they became family.
>
> Because of my own change of approach to art and life, and because of my observations of my students, I began to question the atmosphere in which art became real, not just a school subject. I looked around our eight rooms. What I saw was several lifetimes of collected objects. The other teacher and I had brought in toys, bikes, clothes, household items, and other things which we all save because they have played some role in our lives. Students started contributing to the store. Years of student projects, often picturing these items, hung on the walls and display boards like personal collections. Art majors' cubicles contained art things and daily necessities: gym clothes, subject books, magazine clippings, early art work, and evidences of lunches and snacks, often spilling out into the general areas. DO NOT TOUCH signs hung on large, plastic-covered clay projects. Just started canvases sat on easels in front of still lifes. Piles of wood, boxes, chicken wire, and old, clay-filled barrels were pushed into sculpture room corners. Lists of assignments hung on boards and doors along with critique schedules and darkroom and wheel-throwing schedules. Gallery posters and contest fliers hung in other areas.
>
> We created an art world for our students. We attempted to convey what art is and looks like as a way of life.
>
> I question if this environment is not to some extent responsible for the number of students who continue in art and are successful. And, if it does not account for the medical and philosophy majors who come back and tell us how much we contributed to their ability to see, think, and feel.

At the same time that I was reflecting on my own experiences, I was reading about the research experiences of others using photo methods. With the guidance of such researchers as John Collier, Gregory Bateson and Margaret Mead, and Jon Wagner, I concluded that photography would be the most efficient and interesting way to discover similarities and differences in art room inventories, categories of objects and spaces, and organization of these. This approach did not account for what the students were reacting to and what they might be learning about and from it. This could be done by talking to the students.

Following the lead of James Spradley, I established a general outline of questions, both descriptive and comparative, to interview the students. These were used in connection with colored slides of the room to elicit talk about the uses of places and objects, the structure of activities, and the student themselves. Through analysis of the pictorial and verbal data, I may identify the meanings learned by the students in a particular setting. By comparing the student talk and photos from several settings, I may better understand the variety of culturally determined meanings.

As a final method, I asked the students to view photos of classrooms other than their own. The comments elicited by these photos emphasized the meanings of their own environment in contrast to others.

MEANINGS AT CHS

The art area of CHS is made up of eight rooms. My study to discover the meanings of the physical environment for the students was conducted in six of these rooms, the province of one teacher. The students interviewed called these rooms the Hall, the Classroom, the Office, the Print Room, the Darkroom, and the Art 10 Cubicle Room. In general the students responded to the slides of the different areas by identifying the activities occurring there and the various groups of art students using them. The older students also responded with their feelings about the places and the objects. Several themes emerged which I continued to hear throughout the interviews.

The themes of FREEDOM and INDEPENDENCE emerged in a discussion by two students while simultaneously viewing slides of the print room and the classroom.

S: These are the working areas used by different students. One is where we do the printing; mostly just the seniors.
S: Everybody works in the other one. It's an open area, the classroom. But it has a real studio atmosphere.
I: That's an interesting comparison. What's the difference between a studio and a classroom?
S: In a classroom you just come in and sit down in assigned seats.
S: The teacher stands in front of the room. The chairs are in five lines. You have to raise your hand to ask a question.
S: Here it's more relaxed. You have to have the freedom to move around to get supplies. And you can't sit and paint from the same chair. The furniture is always different.
I: Are there any other major differences?
S: Here it's more independent.

To the themes of freedom and independence other slides have elicited talk revolving around the importance of PERSONAL ATMOSPHERE, RESPONSIBILITY, and SHARING.

The Art 10 Cubicle Room houses seven small spaces built with homosote. Two majors are assigned to each. About this area students make comments such as:

S: This is the Art 10 Cubicle Room. It's set off from the rest of the students. It's not even really like a class. It's almost never clean and it's very, very personal. Each cubicle shows how the individual thinks. We're getting the opportunity to experience working on our own.
I: Are there any other activities that go on here besides individual work?
S: It's like home. Everything goes on here. We work, talk, fool around; you feel safe. I feel safer than I do at home.
I: Why is that?
S: I'm with people that are like me. People that do what I want to do.
I: That sounds to me like you feel that you're accepted here.
S: Yes. When you first come in here, everybody's their own person, everybody's really different. At the end you pick up things from each other and you're like a family.
I: Is sharing how most of the learning happens?
S: It's a big part of it.

Another interview elicited similar talk from a different student:

I: I get the feeling that the teacher has given you fellows the responsibility for the area.
S: Yeah, it's our room. It's our responsibility to maintain it. We can do what we want up to certain limits.
S: I have carpeting, an extra chair and desk, a coffee machine, plants and curtains. You can make it nice and homey, but don't make it so that you start paying property tax. It's a cubicle. If you take it to the extreme, it becomes a toy. You lose all sense of professional pride.
I: Do students share cubicles?
S: Mostly a junior and a senior share.
I: Is there a reason for a junior and a senior to share?
S: If you're a junior, the senior has a year on you. He knows exactly what happened last year. He offers you help, information. You can always talk about your work; get a critique if you want. It's sort of like a junior teacher. It's more personal than a teacher and a student.

The teacher-built environment has become meaningful for the students through personal involvement and social interaction. The Art 10s feel a sense of responsibility for their own learning and that of their fellow students. The fact that they have been given the opportunity to maintain, make decisions about, and organize personal and group work and display spaces instills in them the seriousness of the art process and allows them to discover their own roles as artists.

In response to viewing the photos of other classrooms, the students continued the themes discussed in the slide interviews.

S: It's clean. We don't have a clean room. Looks like a formal classroom. An art room is not a classroom. In an art room you learn more on your own. It's more independent than a classroom.
S: It looks a little organized.
S: The thing about the organization is that I just don't feel that the students are in it.
S: There's not much work hanging up around the room.
S: It doesn't have a personal atmosphere.
S: It doesn't seem like there could be much personal interaction between the

students.
S: Yeah, I know. It's just like they come in here, do work, and then they leave.
S: It's probably not as intense as we're used to.
S: Both rooms seem more utilitarian than personal.
S: Yeah, more technical than giving you a chance to pour forth your personality.
S: Exactly. They seem to be dealing with how to learn and how to draw rather than dealing with how the person grows with the experience.

Reflecting back, I have discovered that the process of deciding upon a research question, for me, has been one of identifying themes in personal experience and refining those themes through interaction in a particular setting with others.

Mentor's Introduction

ROBERT D. CLEMENTS
The University of Georgia

Susanne Atkins brings a broad background of teaching experience to her doctoral studies. Her undergraduate and masters degrees are in social studies education. She taught her first two years at Nova High School, an experimental high school in Fort Lauderdale, Florida, where she became interested in using and studying innovative teaching techniques such as the use of small group dynamics and individualized instruction through designing learning activity packages. Her interest in curriculum design continued after her move to Atlanta, Georgia, and after her move from social studies education into art education. She has taught art in the high school classroom for twelve years.

Her interest in teaching art appreciation began early when she used art to help make history come alive for her students. Her current interest in teaching art appreciation by combining studio activities with art appreciation stems from her desire to enrich her teaching experience. The studio-based art humanities curriculum which she designed and has taught for three years has become the subject of her dissertation studies.

Susanne has studied art for three summers in Italy. Her experience of doing studio work while studying the rich artistic heritage of Italy reinforced her belief in the importance of art appreciation as a motivational tool and source of ideas useful in the studio.

THE EFFECTIVENESS OF A STUDIO-BASED ART HUMANITIES CURRICULUM

Susan Atkins

There is little debate that most art teachers genuinely want their students to be involved in the appreciative aspects of art. Gene Mittler writes, "It is a tragedy that many simply do not know how to go about it" (Mittler, 1980, p. 17).

When I first became a high school art teacher, I tried using the traditional slide-lecture approach I had used successfully, I thought, in my history classes. To my surprise my art students resisted my efforts to enlighten them. Puzzled by the students' reactions, I became interested in investigating how art appreciation might be included in the art curriculum in ways that would not be viewed by the students as an interruption of precious studio time and of little value but as an essential part of the creative process.

As a result of my study, I developed a humanities based studio curriculum. In the development of my curriculum, I am particularly indebted to the work of art educators, Edmund Feldman, Vincent Lanier, Irwin Child and Gene Mittler. The curriculum is based on the following hypotheses:

Art appreciation and studio activities are supportive of each other. June McFee in analyzing why students need both studio experience, art history and criticism states:

"Whatever reasons students have for creating art, they have some needs in common. First, they need to be motivated to create. They must have, or have searched for ideas for expression and to which they can give form. Second, they need symbols, visual images, and designs or compositions that express these feelings and ideas. Third, they need skills to manipulate the media so their ideas or feelings can be brought out. And, fourth, they need skills to criticize what they can continue to develop" (McFee, 1977, p. 155).

The things students see as artistic and which interest them can provide a meaningful base for an art appreciation study if students are taught the techniques and vocabulary needed for art criticsm. Irwin Child writes:

> The art educator may think of his task as partly that of leading students toward aesthetic appreciation of art in the way experts appreciate it, believing that only thus can art come to make the fullest possible contribution to their lives. Or he may think of his task as that of making more accessible to each student the art the student seems to prefer and enjoy most. In the first instance, the art educator should understand the student's original approach to art, the better to be able to induce him to change; in the latter instance, he needs to know the student's original approach to art in order to encourage and nourish it (Child, 1966).

Vincent Lanier, in an article entitled "Talking About Art: An Experimental

Course in High School Art Appreciation," argues for "a collective verbal examination of the nature of the participant's personal response to what he takes to be art." He proposes a curriculum which begins with the student's ideas about what he likes but which encourage him to "take what he sees as the arts and teach him why and how he enjoys what he already appreciates" (Lanier, 1968, p. 38).

Talking about art produces a positive impact on student interest in art in general and in producing art in general and in producing art in particular. Nancy MacGregor after describing a program she taught which emphasized talk about art by having the students learn to look at and talk about the art of artists and of students along with producing art, concludes that her students' attitudes toward art appeared to have changed. "They no longer think of art merely as objects which they produce; they now see it as an area of inquiry as well." (MacGregor, 1968, p. 17) In addition to the attitude change, she believed that the art products of her students were influenced positively.

When students are asked to be creative in their dealings with art through methods such as creative writing and game playing, positive attitudes toward art develop. Jim Cromer in describing a program designed to teach visual literacy in a language arts class maintains that through the "interaction of visual and verbal language acquisition and usage, knowledge becomes more apparent and greater impact on learning is acquired" (Cromer, 1984, p. 2).

The implementation and evaluation of a humanities based studio course bounded on the preceeding hypotheses forms the core of my dissertation research. Accepting the notion that studio activities are enhanced by art appreciation and vice versa, the course is characterized by one week in the art appreciation classroom followed by one week in the art studio. The starting point of the course is student discussion about what they feel to be artistic and meaningful to them. Emphasis is placed on teaching techniques of critical evaluation and on requiring students to be creative in their responses to art through creative writing, music and game playing. The formal discussion of art is followed by studio projects based on the themes dealt with in the art appreciation classroom. The studio projects are formally presented by the students to the entire class at the end of each studio project. Students are asked to use the techniques of critical evaluation in dealing with their own and each other's projects.

Assessment of the effectiveness of the curriculum is based on ethnographic analysis and quantitative research. The course has been taught four times over a period of a year and a half.

The Eisner Art Information and Art Attitudes Inventory and Brent Wilson's Test of Aspective Perception to Studio classes and the humanities based studio classes are being used to provide qualitative measure of both cognitive and affective impact of the course.

Ethnographic analysis is from the perspective of a participant observer. Observation schedules show much of out-of class time students spend on their studio assignments for their humanities based studio course, as compared to assignments for courses where they are given only studio instruction. Twenty students are followed who have two art classes per day to determine which class receives priority according to in-class time spent, their studio class or their humanities based studio class.

Analysis of tapes of student presentations, class discussions, and of course critiques written by the students, student interviews, and notes of continuing observations of student reactions to differing components of the course form the core of the remaining qualitative analysis.

Although the research is continuing and the quantitative data is yet to be compiled, several items are emerging from the qualitative data. Students like to talk about art; they like to personalize it. The more opportunities students are given to do this, the greater their responses. The lack of interest in art on an academic level, i.e., learning dates, styles, artists names, does not preclude students from liking to look at and talk about artworks and to use art as an inspiration for their own creativity. Although not all students have claimed to like the art appreciation segment of the curriculum, more have claimed to like it than not like it. What they seem to like most is discussion and activities designed to promote creative thinking about art. Talking about art appears to hold much more interest to high school students than being lectured to about art. By talking, the students seem to make the artwork theirs and thus their liking for it increases.

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Mentor's Introduction

LARRY KANTNER
University of Missouri

"Some people's mind is set in concrete, and permely mixed, I deal with people like that most every day".

Jesse the sign painter

Jesse was speaking of many of the people that he knew and read about. . . but, not Ann.

Ann was introduced to Jesse Howard's work while she was a member of a seminar in Material Folk Culture at the University of Missouri-Columbia. Her paper represents her journey into the lives of Jesse and Maude. Jesse, a folk artist from a conservative rural community in mid-Missouri, shared with Ann his story and art. The experience provided, far beyond the doctoral student and artist dialogue, a special opportunity for Ann to listen and learn and communicate. Ann is now in Louisiana, working on her dissertation. As she did with Jesse, she is meeting, observing, talking and interacting with Cajan families. As one immerses oneself into experience, considering the delicate balance of objectivity/subjectivity, one learns. One becomes aware of the problems and solutions, and more important the in-betweens. This experience, when viewed within the contexts of a culture will lead to human understanding. To paraphase Jesse, "Some people's mind is set in concrete, and permely mixed. I guide my students from that most every day".

MISSOURI ARTIST JESSE HOWARD: AN ETHNOGRAPHIC STUDY

Ann Klesener

It was a warm September's evening, just before dusk, and my family and I were visiting friends in Fulton. The topic of folk art entered our conversation because I was interested in studying a local traditional artist for a field reserach project in my Material Folk Culture seminar taught at UMC by Howard Marshall. My friend got up from the table and asked me to come with her. We hurried to the car, and she drove me to the "Old Jeff City Road." About a quarter of a mile down the road, she slowed her car and pointed to some old boards on a fence by the side of the road. "This is Jesse Howard's place. The fence used to be covered with signs." She then drove up the road about a block and crept to a stop. "You see that little house back there? When I was in high school, I heard that Jesse's son had died in the war, and he [Jesse] had his body in there. He guarded it with a shot gun at night." I knew the story was probably false. Darkness had settled, making it difficult for me to see, but her story sparked my imagination. After making a U-turn on the narrow road, she pointed to signs that appeared to be hanging on a fence on the opposite side of the street. Although I tried to read them, it was impossible because of the darkness.

After we returned to my friend's home, I decided to telephone the Howard's home to try to get an appointment for an interview. Mrs. Howard answered the phone, and I discovered she was not initially receptive because she felt that "an interview would just stir Jesse up and he is so hard to handle now." I assured Mrs. Howard I would not upset Mr. Howard and would respect their wishes and conditions at the time of the interview. I also assured Mrs. Howard that I enjoyed talking to elders and that I anticipated problems that could occur. Despite her reluctance, she agreed to a meeting the next week. My first step toward shaping an interesting research project had taken place.

The Material Folk Culture seminar was the only course of that nature that I had taken in graduate school; as a result, I was very inexperienced in ethnographic reserach. I had been given a small book of field research in folk arts entitled Folklife and Fieldwork a Layman's Introduction to Field Technqiues by Peter Bartis. The contents ot the book included folklife and fieldwork, what to collect, whom to interview, how to do it, what to do with the results, and model tape log with model field work data sheets. I modified the tape log and field data sneets to my expected needs and brought these sheets with me, along with a tape recorder, an extra set of batteries, and tapes.

I did not know what to expect when I pulled up in front of the house. Across the street, beyond the fence of signs, several sheds stood in the yard. The weeds had taken over and the signs and sheds were weathered. The yard looked as if it had been abandoned for several years. In spite of the disarray, the area appeared to be some type of planned aesthetic environment.

Maude Howard met me at the door. A beautiful, thin woman, she was wearing a tailored cotton dress, and her hair was wound into a bun; however, her posture was bent and her eyes were suspicious. As we talked, her eyes changed. They became kind and accepting. She invited me in to talk with Jesse. In her living room, pictures were placed on the piano, and a portrait of her mother hung on the wall. Mrs. Howard, then 87, discussed each picture and told me of her children, grandchildren, and great-grandchildren.

Jess Howard came out of the dining area and she introduced us. He was 97 years old then, but I would have guessed him to be younger. He was dressed in new bib overalls and a starched blue, long-sleeved shirt; he had a stubble-covered chin, and his weathered face had few wrinkles for his years. Mr. Howard is a short man, with unusual hands that could be a farmer's or a watchmaker's. When he laughed, he suppressed it, except for the corners of his mouth which turned up in a half-snicker. He hobbled toward me, shook my hand, and stated that there was no one else in Missouri who does what he does. "You'll never see another man just like me." Maude threw up her hands and laughed.

I did not photograph or tape record the Howards at the first encounter. Their comfort with me was important, so the first session was a "get to know each other" visit. I did take notes when returning to my automobile to assure description of what had occurred.

During my second visit to the Howards, Jesse gave the "Grand Tour" to some members of the UMC Art and Art Education department staff and me. We photographed his work and the environment he had created over the last thirty years. Jesse gave the history of each piece of work and a history of his ten buildings he worked in. Jesse would not allow us to go ahead of him or rush him in anyway.

The sessions that occurred after the "Grand Tour" were interviews that were taped while we were sitting in his main workshop in the cold of winter. Jesse would answer my questions and give descriptions of the past while he worked. He often complained of his poor eye sight and labored movement, but never of the bitter cold.

Jesse and his twin, Etta Myrtle, were born June 4, 1885, to Lawson Thomas Howard and Martha Elizabeth Hunt Howard in a little town in Callaway County known as Shamrock, Missouri. They were the youngest in a family of ten children.

Lawson Thomas Howard, Jesse's father, was born July 4th, 1831, near Wheeling, West Virginia, and died November 25th, 1911, when Jesse was twenty-six years old. Martha Elizabeth Hunt was born July 10th, 1846, near Crab Orchard, Kentucky, and she died July 29th, 1899, when Jesse was fourteen years old.

Recalling childhood, home, and family, Jesse shared many warm memories with the listener. He recalled the one-room log home with dirt floors and clapboard roof. A small, boxed stairway led the children up to their sleeping quarters in the attic that had been converted into bedrooms. The house was finished with siding on the exterior and plastered walls on the interior. A fireplace or a woodburning stove became the focal point to rest one's tired bones after a hard day of work.

Jesse's family was wealthy in all respects but monetary. The children respected, honored, and loved their parents. Martha and Lawson Howard's eighty acres of post oak land in Shamrock provided modest support and a place to make molasses to sell. The molasses was delivered in a spring-load wagon. From Shamrock, his family moved to a two-hundred acre farm four miles north of Calwood.

Jesse's father went West as a young man and had many adventures. Jesse recalled the stories his father shared with the family:

> During early days he once went West. Was kind of a roustabout. They would send him out to kill a deer or an antelope. He was a small man, like myself. He would bring a deer or something like that.
>
> I remember him telling about Indian times. He said he had killed this deer. Was skinning it and all at once Indians rode up about him. He wouldn't talk to them, he couldn't. He quartered the hind part of deer for himself. "You take this part." That's how he got by the Indians.
>
> Another time, went out West on kind of a furriery place and they seen a kind of a log in the road ahead of them. Somebody just thought they had lost a load of logs for fire wood and that thing just come a raising up and raising up and raising up. You know what it was? A big snake.
>
> Father was a good shot. I believe some one was with him, I don't know who. I heard him tell this, now.
>
> He took aim off of this fellow's shoulder, or something like that, and shot that snake. That snake just began to beat the ground and they runned from it. And he was a measure; that snake was twenty-seven feet. I don't remember what kind of snake it was.
>
> Every word that I'm telling you is the truth.

Jesse's mother died at the age of fifty-four when he was fourteen. Like his father before him, Jesse was a pioneer of sorts. On, October 14th, 1903, Jesse left home with fourteen dollars in his pocket to visit kinfolk in Curran, Illinois. He worked on the railroad driving spikes and helped with the chores at their place. He was weighing in at 103 pounds then.

In the spring, he left and ended up in Cleveland, North Dakota. One could call him a transient worker. In Cleveland, he was helping a man drill a well when a belt came off the pulley and pulled his employer into the engine. Jesse saved the man's life by freeing him quickly from the belt. The employer's wife gave Jesse a good meal and let him stay the night. It was Jesse's birthday. He was eighteen years old.

For two and a half years Howard traveled the western part of the states. He worked odd jobs with men he called "hoboes." Threshing was common labor during that period of history. Jesse spent the winter of 1904 in California touring Mt. Shasta and the foothills. Next, he went to a sheep ranch in Red Rock, Montana, where he tended sheep and put up huge amounts of hay from the "Big Hole Basin." From Red Rock, Jesse went to Yellowstone Park and worked on a tourist wagon as the cook's assistant. Remembering his experiences there, Jesse recalls the "most scared he had ever been, wet scared:"

> The park had only one way in at that time. The cook's wagon was on a road on a levee like. I was riding on the back with my legs hanging. Out of nowhere a bear come up on the wagon running after it. I couldn't get away. The wagon was full of goods and a stove (pot-belly) was next to me.
>
> When that bear reached up, I freezed. The bear grabbed for me but got that stove. It went rolling over, over, and over down that hill hanging on to that stove.
>
> You know if a bear is running after you, What is the best thing you can do? Run down hill. They are so big they will start rolling and rolling.

Jesse returned to Montana during the wheat threshing season in the summer, and this was his last job out West. He had been alone for over two years working, learning, and seeing the West. Twenty years old in 1905, he returned to his farm in Calwood. Jesse's father died six years later.

In 1913 Jesse bought a Ford car. One day, after a rain, Jesse was taking Maude Linton, whom he had been dating, for a ride. Maude said that he spun his tires so long in the mud that the car burned up. That was the end of cars for Jesse.

On July 23, 1916, Maude and Jesse were married on the front porch of her father's house. That year they moved four times. Maude's father sternly advised the newlyweds and said, "Children, you can't do this." Maude said she wouldn't even get things unpacked, and then Jesse would want to move somewhere else. In 1917, Jesse and Maude moved to the Howard place and stayed there one year. From there they moved to Arkansas, where Jesse worked for the railroad on a bridge-building crew. Maude became deathly ill, and Jesse returned home in 1920 to find a place to live. Jesse bought a forty acre farm in Calwood called the "Old Downs Place." When the Depression hit, they sold the farm and moved to "the bottom."

By this time Jesse and Maude had five children, but they made ends meet. "I owned six pieces of property. Buy runned down, fix up and sell for a little profit."

Jesse moved from his fifth home north of town to his present home in October of 1944. The property consisted of twenty acres and was named "Sorehead Hill." When he named the property, he considered the discontented people of the world at those times and labeled his grounds appropriately after them (Charley Drace, 1961). Maude started working at the shoe factory on

St. Valentine's Day in 1944, and worked there until 1959 when she was sixty-three years old. She was the main source of income for the Howard family then.

Jesse became frineds with Ed M. Peacock who became nationally famous for his collection of old time farm machinery and steam engines. Jesse painted signs for the Peacock show, and they both entertained people with their humor and displays. Ed put on a weekend show each fall that people traveled from all over the nation just to see. Jesse said that the Peacock show was the "biggest show" he had ever seen and would be remembered by many for years.

Mr. Howard's Art

There are several reasons why Jesse Howard started building structures and painting signs, but if there is a primary reason, it is forever locked away in Jesse's mind.

First, Jesse was exposed to many handmade painted signs when he worked on the railroad and in his travels West. This form of communication was familiar and logical.

Second, the Peacock show inspired Jesse to create his own showplace to educate visitors on the Holy Bible and acquaint them with relics of the past. Since Jesse owned property and had entertained people with his signs at the Peacock show, he was capable of this task.

For example, in the early forties, at about the age of fity-six, Howard constructed a scaffold to represent the scaffold Haman was hung on. Jesse scaled the scaffold down (one inch equals one foot) which was described as fifty cubits high. The model gallows was his first know sculpture (Drace, 1961).

Jesse spent endless hours whittling out fine wooden model airplanes. He painted American quotations on them and then put them on display in his yard and across the street in his show place. Jesse constructed several burial places described in the Bible; these burial places were mounds of grass-covered dirt with wooden tombstones placed at the heads. A biblical scripture was painted on each tombstone as an epitaph (Drace, 1961).

Jesse's knowledge of King's Row written by Henry Bellamann is the third hypothesis as to why he continued his creations. Jesse liked the attention that was given to Fulton during that time and wanted the visitors to also notice his work.

The community rejected Jesse as an artist, a fourth reason he painted signs. Ten small buildings constructed from materials collected in the area housed his work. When an old law office was torn down in Fulton, Jesse acquired wood, windows, and molding and then erected the old "chapel" and constructed an arched doorway in the center room and a steeple on the roof. Soon his work started disappearing and being destroyed. Maude said Jesse became very angry when someone destroyed a small wooden airplane he had worked on for hours and displayed by the gate. He then painted his first sign of anger.

Howard was misunderstood by the people of Callaway. Slander, rumors, and lies circulated about Jesse. Students and others destroyed his work over and over again. Jesse could not stop them, and the police seemed to pay little attention. When a fire started and looked like it was going to wipe out the neighborhood, the fire department would not come. Jesse and his neighbors put the fire out. Violence and savagery continued, and the community would not let up on Jesse. They solicited names for a petition to have Jesse committed to an asylum in 1952. The neighbors would not sign, so the petition was rejected.

In May, 1954, Jesse went to Washington, D.C., to attempt to get protection from the stealing and violence. He wanted to see a Missouri representative about the problem, but instead he was removed from the Capitol by two detectives and placed on a bus back to Fulton.

In March of 1983, Jesse became ill with the flu, and by June of 1983 at the age of 98, he developed pneumonia. Both daughters from Arizona and Maude were attending Jesse at his bedside at home. Jesse did not like hospitals; he was most happy at home with Maude and with his work. Jesse Howard died before Christmas, 1983.

An exhibition of Mr. Howard's work at the University of Missouri-Columbia, September 11-30, 1983, sold out. Mr. Howard's work was featured in "American Folk Art," an exhibition in the Kemper Gallery at the Kansas City Art Institute in May of 1984. Mr. Howard's work at the Kemper Gallery also sold out. Mrs. Howard often stated she wished Jesse knew how well his show went and how nice the articles were about him, but he was very ill and she didn't think he would be able to understand her.

Jesse was one of the Callaway's self-proclaimed philosophers. "I know the Bible from A to Z," Jesse would state. Forgotten times of Fulton could be found on his eight acres, refrigerators, broken wagons, bells, rusted farm tools and shoe soles could be found scattered about the small area. People from other parts of the country stopped to see Jesse's place—and to gawk at him. His signs were everywhere, hung on the fence, from his hingeless gates, propped against the buildings, and nailed to anything that did not move.

The signs proclaim the many opinions that Jesse had about his world. Lawyers, judges, and the people Jesse had met in his life are represented in his signs. The signs are painted with black paint on a white background, and the words are pressed together like the "space" was never born. The words all run together, and there are some breaks with pointing fingers or red lettering. All of the signs were painted by Jesse and are fine representations of print.

When shuffling through his property, he did not like to be hurried and would let no one get ahead of him. He pointed with his cane made from the handle of a shovel, and the willing victims had to be ready for an eight-hour tour! At the age of 97, Jesse Howard was still working all day on "Hell's Eight Acres." Jesse said he could not hear well, walk well, nor see well. "Ain't worth nothing." Jesse's audience would stay for a while in the first shed signing his guest book, "Print your name in big letters and make a comment," Jesse would order. The guest books were located on a long workbench. His declarations were made with anger or laughter, and he asked questions on the *Holy Bible* and then answered his own questions.

> "I get no cooperation at all."
>
> "IKE PLEDGES TO CLEAN UP CORRUPTION AT ALL LEVELS. DEAR IKE. I REC'D YOUR LETTER OF AUG. 25, 1952 & WANT TO CONGRATULATE YOU FOR THIS FINE LETTER HEAD. AND LUCK TO YOU. NOW, IKE, I HAVE HAD SOME EXPERIENCE WITH CORRUPTION, THOUGH NOTHING LIKE WHAT YOU ARE BUCKING INTO. . .
>
> "IKE TO ATTACK 'WASHINGTON MESS.' NEW YORK. SEPT. 1. MESS YES A MESS. IT IS GOING TO BE A BIT WORSE THAN WASHING BABY'S SOILED CLOTHES. WHY SO? BECAUSE BABY DON'T KNOW ANY BETTER & ADULTS SHOULD."

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Mentor's Introduction

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Heather Anderson began this study with interests in the larger environment, especially the natural landscape and landscape painters. She wished to use information from her study of these to prepare educational materials. The initial work on this study was done under the direction of June K. McFee. After her retirement, it became my task to assist Heather in narrowing her purpose and designing a research methodology.

Her purpose was narrowed to the design of a strategy for analyzing the lives and works of landscape painters for educational purposes, especially as related to a heightened awareness of the natural landscape. The development of this strategy provided an opportunity for generating a method which, I believe, may be used to analyze the lives and works of artists with other foci in mind, and to determine what content and sequencing seem appropriate for educational purposes relative to those foci. Heather's work represents an initial study using this method. I hope she and others will build on her work by developing educational materials based on the content of this study and by using the methodology developed.

AWARENESS OF THE NATURAL LANDSCAPE: A THREE-PART STRATEGY ANALYZING THE LIVES AND WORKS OF LANDSCAPE PAINTERS FOR EDUCATIONAL PURPOSES

Heather Anderson

Problem. Art historical paintings of the natural landscape include many diverse examples: Italian artists painted Pompeiian walls with romantic Roman landscapes, Chinese landscape painters translated their feeling for nature into a pictorial language. The Dutch, the English, the French Impressionists, and the American Hudson River School, with their careful observation and keen perception, produced some of the finest landscape paintings. Loran (1943) in his book Cezanne's Composition mentioned a statement by Cezanne at the core of his study. This remark that "the painter ought to consecrate himself entirely to the study of nature and try to produce pictures which will be a teaching" (p. 15) may bear implications for art education. Though artists need not devote themselves entirely to a study of nature, their landscape paintings can be a tool for teaching. This study develops a strategy based on an educational approach to landscape painting. Many contemporary painters feel like Ibram Lassaw (1958) who stated that "observation of nature, both external and internal, is my constant preoccupation and source of inspiration (Baur, p. 73).

Seeking to understand artists' perceptions of the natural landscape may contribute toward development of perceptual awareness of it. In recent years there has been a growing concern for natural and man-made environments by some art educators (McFee, 1974, 1978; Logan, 1956), but the major emphasis has been in the area of environmental design and the built environment. Very little has been done in art education concerning the landscape; thus, art education may be one area for teaching awareness of that natural landscape through a study of the lives and works of landscape painters. Since the field of art education addresses the development of perceptual as well as conceptual skills, it is in the art classroom that young people may learn the skills of perception, receptivity, sensibility, responsiveness, and discrimination. This research is built on the assumptions that landscape painters possess these skills in relation to the natural landscape and that a study of their lives and works would be useful in understanding the content and sequencing of this information for educational purposes.

Purpose and research design. The study was designed as a three-part strategy to analyze the lives and works of landscape painters for educational purposes, and is part of a larger purpose to contribute to an education that fosters a heightened awareness of the natural landscape. This strategy consists of: (a) a literature review of 25 contemporary American landscape painters (The review of literature is divided into two sections: the first deals with the landscape artists and their painting as it expresses the natural landscape. The second section reviews the artists, their lives, world view, paintings, and the natural landscape.); (b) a case study of a single landscape artist, Alexander Nepote, and his life, perceptions, world view, paintings, writings, and landscape, using observation, unstructured interview, and recorded data; and (c) a synthesis and analysis of these two parts. The information from both the literature review and the case study was organized, compared, and contrasted to generate categories. Organizing information in these categories and analyzing the artists, their lives, and their landscape paintings using Bloom's (1956, 1964) taxonomy helped assess the artists' placement of the categories and their use by artists at particular levels of complexity within the affective and cognitive domains. The technique of generating categories from literature using Jones' (1980) non-quantitative data analysis can be used to establish the scope of a subject matter area for educational purposes. The analysis of the lives and works of the artists using Bloom's taxonomy can be used to establish the sequencing of a topic in art education.

The painters were selected based on their being major American artists of the 1940s and 1950s and beyond doing primarily landscape painting. They included Milton Avery, Nell Blaine, Charles Burchfield, Arthur Dove, Richard Diebenkorn, Jane Freilicher, Helen Frankenthaler, Arshile Gorky, Morris Graves, Edward Hopper, Wolf Kahn, John Marin, Georgia O'Keeffe, Fairfield Porter, Mark Rothko, Neil Welliver, and Andrew Wyeth. The categories were developed from readings in art education, from books about the lives and works of the artists, and from the case study. Relating to the "artists, their painting and the natural landscape," information was resolved into the categories of: description, perception, organization, materials and methods, interpretation, expression, creative process, world view, and ecology. Relating to the "artists, their education, and the landscape," the categories were formulated to note any influences of an artist's early education and perceptions on later painting and awareness of the natural landscape. This information was resolved into the categories of: formal and informal education, and early landscape awareness. The categories from the literature review and the case study provided a way to establish the scope of a subject matter area; Bloom's taxonomy provided a way to establish the sequencing of a topic.

The artists, the painting, and the natural landscape. The painters approached their paintings and landscape in a variety of ways, describing places they knew and had experienced, whether earth forms, mountain terrain, water environments, a sky world, or plant-life. Artists related to an inner landscape, an outer, or employed both responses; they painted visual impressions of the landscape, imagined impressions, and the experience of the landscape, its sounds, textures, smells, and movement. Painters expressed the quality of light in landscape, the separate seasons, and series of paintings on a single landscape theme.

Not content simply to describe a landscpae, some artists work symbolically to express their ideas or emotions. The ability, however, to respond to art and the natural landscape is not only a matter of describing the landscape, interpreting meanings, decoding symbols, searching for expressive quality, and learning about the artistic heritage; it involves, as well, the development of perceptual abilities as a basic part of the artistic activity of landscape painters.

The concern for formal order in the landscape paintings studied is also evident. Hofmann had a very thorough comprehension of pictorial laws, the picture plane, movement, light and color, the aim and nature of art, creation, relationships, the media of expression, and even of enjoyment. Through his long years of distilling, working, and teaching within the major art movements of twentieth century painting, he was able to achieve an effortless mastery of means.

Dove worked to bridge the distance between nature and art, to paint the essence, the quality, the spirit of an object or landscape, the idea behind the image. Dove lived, worked, and perceived as "an inseparable part" of the natural order, not as an outside observer, and he communicated this feeling of oneness with nature in all his works (Haskell, 1974).

The artists were shaped by different places, experiences, and education. Most of them grew up in the Northeast, with the exception of Graves in the Northwest, Diebenkorn in California, and O'Keeffe and Burchfield in the Midwest. These early places had a significant influence on their landscape imagery, though some came later to a new landscape interest, as did O'Keeffe and Taylor in the Southwest. Of the foreign-born, Kahn, Hofmann, Rothko, it was Gorky who continually returned to the Armenian landscapes of his memory.

The artists developed their awareness and understanding of painting and the natural world in both large and small families, they became interested in art early or late, and acquired varying degrees of formal and informal academic and art education. It is not possible in such a brief study to establish if many of the artists had a seminal experience in nature, or a mentor as did Dove in his naturalist neighbor. Many, perhaps, discovered landscape on their own and increased their awareness of it gradually, as did Wyeth in rambles around his Chadds Ford environment, or Graves in discoveries of his Puget Sound region.

Like the work of Kahn, Porter, Dove, and Marin, White's painting is an "enthusiastic and moving response to nature, not . . . . a flat and meticulous description of details." His ability to "transmit precisely what he sees, fears, or dreams about" (Wolff, 1983, p. 18) illustrates the unique and differing relationships and perceptions he and other artists have had with landscapes and paintings. The analysis of the lives and works of these artists may be useful in art education to assist in designing educational materials to foster a keener perception and awareness of the natural landscape.

Alexander Nepote, his paintings, and the natural landscape. Nepote seems to have always worked with a landscape theme, particularly segments of landscape: cliffs, rocks, and shore interspersed with the color and textural detail of cascades, tidepools, grasses, roots, and leaves. The mountains of California, the Pacific coast, and the Southwest desert are his places, and these places are generic, not specific pieces of landscape. They represent a synthesis of deeper realities, a suggestion that the transitory things of nature are not the real reality. Nepote works to express the seen and unseen qualities in a landscape more than a literal representation. With a highly developed sense of perception, which he calls multidimensional, he works to express the feel, the sound, and the smell of the landscape along with the image of it. At all times he works to maintain a technical and expressive wholeness of relationships within the painting, as well as his own relationship to the whole natural world. In working to express his "life of feelings," the essence, or the universal quality of landscape, he works at the highest level in the affective and cognitive domains of the Bloom Taxonomy: living and embodying a complex of values into a total world view, and expressing that on paper.

Analysis. Generating the categories from the literature review and the case study established the scope of a subject matter area, using the Bloom taxonomy established the sequencing of a topic. It seemed an effective method of analysis of subjective data as it assessed the artists' skills within the categories relative to the affective and cognitive domains of the taxonomy. The categories themselves were analyzed to determine levels of complexity on the continua of the taxonomy in both affective and cognitive domains.

Conclusion. It was assumed that the artists of the study seemed to have a higher degree of awareness, were more receptive, and more focused in attention to the landscape than other folk. They were apparently more capable and willing to respond, and gained satisfaction through that response in painting. These components and others of the affective and cognitive domains of the taxonomy were noticed in the painting, writing, and interviews with the artists. By studying the components of the taxonomy as related to the study, and how they came into being, it may be possible to design experiences to increase the awareness, receptivity, focused attention, and expressive response for others. It is interesting that the skills of the taxonomy, awareness, attention, keen perception, sharpened intuition, sensibility and receptivity are the same skills Nepote emphasized as important for artists. The use of the Bloom taxonomy made it possible to compare, contrast, or evaluate the level of complexity of landscape artists in relation to the content of the categories. This strategy may be useful for a sequential study of other artists, for a better understanding of painters, their lives and their works, and for a more valid base for critical analysis.

Since perception can be taught and learned, this study may provide a strategy for increasing awareness and perception of the natural landscape through a study of painters and paintings of it.

Recommendations. A more comprehensive study of fewer artists and a smaller time frame is suggested in future studies of this nature. The strategy in this study of awareness may provide the foundational first step for a similar study that fosters concern for the natural landscape through the study of paintings. Research to more clearly define an art education that would be effective in fostering an early awareness of the natural landscape is recommended.

Instructional materials developed by art educators on the subject of this study are needed. Teachers and school administrators may recognize the importance of this subject area enough to include a study of the natural landscape through a study of the lives and works of landscape painters within the curriculum.

Implications. The technique of generating categories from literature using Jones' (1980) non-quantitative data analysis can be used to establish the scope of a subject matter area for educational purposes. The analysis of the life and work of the artists using Bloom's taxonomy can be used to establish the sequencing of a topic in art education. In this study, the lives and works of landscape painters provided the subject matter focus for these analytical strategies. These strategies could be applied to other similar topics, such as the lives and works of still-life painters or the lives and works of non-figurative sculptors.

The educational opportunities and methods for developing an awareness of the natural landscape through a study of landscape painters, seem limitless. Painters have recorded many different aspects of the landscape: regional landscape characteristics, history of the land, and changing attitudes about the land. Artists have painted the elements of the landscape, land, sky, water, vegetation, and microcosmic and macrocosmic views of them; they have painted the built environment, the times of day, and seasons of the year, and in doing so have provided different ways of looking at the land and becoming more aware of it. Painters have expressed in their works an ability to see and experience, to touch, hear, and smell the landscape. They have helped others become aware of the elements and principles of art in the natural landscape. Lastly, some painters have shown how their awareness has become an ecological concern for the landscape. In all, a study of landscape painters, their lives, and the variety of ways in which they interpret and express that landscape may indeed significantly increase an awareness of the natural landscape. This study encourages such an expanded education in art.

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Mentor's Introduction

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Although a first glance at the titles of Kerry's and Connie's papers may suggest very different interests and research methodologies, an important underlying theme is apparent. Both are very much interested in art teachers, their perceptions and values. Connie is most interested in understanding the aesthetic bases of elementary teachers' talk about art, while Kerry is focusing, in part, on the perceptual dynamics of student teachers' viewing of paintings. Both studies will contribute to our growing understanding of the art teaching process. It is rewarding to me that these interests have arisen, not out of arbitrary direction, but from their genuine interest and expertise in teaching art.

Methodologically, these papers differ. These differences also underline both the growing diversity and sophistication of research methodologies that are being used in art education. This is good since it is a reflection of the trend that methodologies are being used that are appropriate to the research topics of interest, rather than methodologies directing what they will research. From my perspective as a graduate adviser it is also rewarding to see that, in spite of all the criticisms of what art education researchers ought or ought not be doing, we have come a long way from the early formal research attempts of the fifties and sixties. It is good to see that doctoral students are coming along who are extending that evolutionary process of improving art education research.

I am more and more impressed that we can apply the same kinds of qualitative criteria — cohesiveness, simplicity, and elegance — to the evaluation of both research and art; and in that criteria we have the potential for dissolving some of the false divisions that have too often divided the processes of researching and creating art.

COMPARISONS OF RECOGNITION CAPABILITIES AND PREFERENCES FOR REPRESENTATIONAL, ABSTRACT, AND NON-OBJECTIVE PAINTINGS

Kerry Freedman

Problems of art education can be illuminated by research in experimental psychology. Psychological studies of memory and artistic style can provide insights into the ways in which people recognize and give preference to art objects. In this essay, I will discuss some of these research approaches, and a study that incorporates their findings, as a way to consider choices in art curriculum.

Human Memory and Pictorial Stimuli

Humans appear to have a very large memory capacity for pictures (Haber, 1970; Nickerson, 1968; Shepard, 1967; Standing, Conezio, & Haber, 1970) and pictures are remembered better than chance even after a year (Fajnstzejn-Pollack, 1973; Nickerson, 1968). However, the type of pictorial content seems to influence memory capabilities. For example, pictures of faces are remembered longer than pictures of landscapes (Deffenbacher, Carr, & Leu, 1981). It has been suggested through neural-physiological studies that the processing of faces takes place in a different part of the brain than the processing of other types of pictorial information (e.g. Carey & Diamond, 1977).

The relationship between objects within pictures has further effects on memory. When objects in a picture are positioned in a realistic and meaningful manner, they are remembered very well. However, pictures with objects placed in a disoriented or non-interacting fashion are remembered close to chance, even though the objects themselves are retained (Mandler & Parker, 1976; Mandler & Ritchey, 1977; McKoon, 1981).

Dirks and Neisser's (1977), Hoffman and Dirks' (1976), and Mandler and Stein's (1974) work in picture memory has led to a new view of the influence of pictorial dimensions on recognition. These studies have indicated that recognition improves with age and that the type of pictorial dimensions tested influence responses.

A number of studies have supported the concept that children's abilities for encoding and decoding information become more effective as they develop. Capacities in short term memory which holds information to be transferred to long term memory, has been shown to improve with age. Results have shown that this occurs even in studies involving stimuli that are simple and very familiar (Boswell, 1976; Finkel, 1973; Haith, Morrison, Sheingold, & Minders, 1970; Morrison & Haith, 1976).

Some research has suggested that familiarity is the major influence in recognition capabilities (Kintsch, 1970). A pilot study I have done using representational, abstract and non-objective paintings indicated that stimulus dimensions (structural and those relating to representation) affect recognition as well (Note 1).

The Concept of Artistic Style

Regardless of the contextual definition of information, human information processing begins as a perceptual experience and results in the transformation necessary for the coding of a new concept or an addition to one previously contained in abstract memory. Rowe (1974) makes a distinction between two predominant views of concept formation. The behaviorist view operationally defines concept learning as the capacity to categorize objects that have distinguishable differences. Rowe's perceptual-cognitive perspective, in contrast, describes a concept as the result of processing a combination of meanings and symbols. The fundamental principle underlying both of these definitions is the representation in memory of a group of dimensions and their relations.

The realm of concepts according to Potter (1979), involves cognitive and neural processing that causes information about an object or event to become available to consciousness. In her conceptual coding model for pictures and words, concepts are considered primal.

The development of the concept of artistic style has been studied from both the behaviorist and the perceptual-cognitive perspectives. Gardner and Gardner (1973) have resolved that the ability to sort art stimuli by style emerges spontaneously during adolescence, but can be taught at a much younger age given many prototypical examples. This research also indicates that children sort by the meaning of the subject matter rather than its shape or form. These researchers contend that their results show that verbal and cultural concepts are more influential than perceptual features.

There have been a number of conflicting reports concerning at exactly what developmental level the apprehension of style occurs, at what level it can be taught, and how it can best be taught (Bengston, Schoeller, & Cohen, 1978; Rush, 1979; Taylor & Trujilo, 1973; Tighe, 1968; Walk, Karusaitas, Lebowitz, & Falbo, 1971). However, these and other studies (Clark, 1973; Fretchling & Davidson, 1970; Hartley & Homa, 1981; Walk, 1967) agree that the more prototypical examples that are shown to subjects, the more easily they are able to discriminate artistic style, and that this appears to be the case for most age groups.

Kenney and Nodine (1979) have evaluated sorting tendencies by their deep structure and surface structure qualities. Young children tend to use surface structure cues for sorting, while older subjects sorted by deep structural qualities, which include affective aspects and style. Gardner (1973) contends that color and texture are used by subjects as visual cues when determining style differences.

Gardner (1970, 1972) has also concluded that style sensitivity is the result of cognitive processing and that it is related to cultural awareness, which includes familiarity. DePorter and Kavanaugh (1978) support these hypotheses and suggest that style apprehension involves two developmental influences: (a) the developing perceptual abilities of the child, such as the emergence from centration, and (b) cultural and aesthetic experiences that are pertinent to style and perception. Although, as Hochberg and Brooks (1962) have shown, pictorial recognition of an object from a line drawing or photograph is not a learned trait, there are indications that some individual components of style are learned. For example, studies have shown that some pictorial spatial representations are not understood cross-culturally (e.g. Deregowski, 1972).

Forming a concept of artistic style involves an understanding of abstraction. In art, style is often defined, in part, by the degree of representation of an aesthetic object. According to the 1974 Report of the Conference on Visual Information Processing Research and Technology organized by the National Institute of Education, it has not yet been determined how abstract is too abstract for children to see and understand an image as compared to adult capabilities. However, this group has reported that there are some similarities in the visual perception patterns of adults and children when familiar objects are viewed. This report states that when presented with familiar objects, children's eye movements patterns resemble those of adults. It has also been discovered that adults process certain abstractions, such as cartoonlike line drawings of objects, more quickly and easily than more representational drawings and photographs of the same objects (Ryan & Schwartz, 1955).

In light of this psychological research, questions can be asked concerning decisions made in the development of art curriculum. A study is currently underway that is an effort to further understand preference for and memory of paintings by three groups of subjects: art professors and graduate students in art, art student teachers and public school art teachers, and undergraduate non-art majors with no appreciable art training. Two experiments will utilize these same groups of subjects. The first requires the subjects to rate the stimulus paintings in terms of preference and on levels of abstraction and complexity. The second experiment is a recognition task that requires the subjects to attempt to correctly match paintings to the original sample. The stimuli for these experiments are unfamiliar paintings of varied artistic style (representational, abstract, and non-objective). It is hypothesized that comparisons between the paintings and the subject groups will further illuminate questions concerning art education.

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TEACHERS' DECISION FACTORS IN JUDGING AND PLANNING DISCUSSION ACTIVITIES FOR ELEMENTARY ART PROGRAMS

Connie Landis

Chapman (1982) has recognized that "the art teacher is relatively free to invent the art curriculum—to determine the objectives, content, and activities made available to children" (p. 107). In the fabrication of the curriculum, the teacher would be influenced by many factors, conceptual and physical in nature. Due to these idiosyncratic constraints and opportunities, the elementary art specialist as well as the regular classroom teacher who teaches art in his or her own classroom are, I maintain, keeping the art curriculum focused on the production of art work in their role as curriculum inventors. This limited view of what constitutes an art curriculum suppresses the potential activities of discussing art work or other objects and events from a variety of perspectives: aesthetic, critical, historical, political, sociological, phenomenological, etc. This narrow view of what an art curriculum is and could be restricts the place of art in the total school program.

Johansen (1982) has noted that "talking about art in the classroom is being presented with increasing frequency in art education literature as a significant dimension of education in the visual arts" (p. 13). Many in their own manner have concurred with the importance of broadening studio-production art programs to include more discussion activities: Feldman (1980); Hurwitz and Madeja (1977); Mittler (1980); Perkins (1977); Smith (1968); Stahl and Webster (1978); and others. What those who teach elementary school art consider appropriate discussion topics in talking about art has become the arena for my research. This research is an attempt to study the decision factors or cues revealed by teachers when judging and planning discussion topics for elementary art programs after the proverbial paint jar cover is closed. The study of teacher judgment and planning of activities, whether in art education or another school discipline, comes under the umbrella term of teacher thinking. This paper will provide linkages between teachers' judgment in planning art talk with the available general educational research on teacher thinking. Ideas pertinent to my specific study will conclude the paper.

Since 1975-76 considerable attention and research activity has been directed at the broad educational topic called "teacher thinking" or the "mental life of teachers" (Clark & Yinger, 1977, p. 278; Clark & Peterson, in press, p. 1). The topic includes how teachers in varying subject areas and grade levels gather, organize, access, interpret, and evaluate information relevant to teachers' teaching and students' learning. Educational researchers interested in this domain begin from the premise that teachers' behavior in classrooms is in large part determined and influenced by the teachers' thought processes. Many factors impact these teacher thoughts and actions. Through diverse methodologies and study of the widely differing relationships between thought and action as categorized under teacher thinking, these researchers endeavor to construct a composite portrayal of the cognitive psychology involved in teaching. It is intended that this information be utilized in diverse ways by those in the educational community (Clark et al. in press, p. 1). Work within the domain is relevant but not limited to the topics of teacher preservice and inservice training, introducing innovative concepts, materials, and methods into classroom settings, and overall modification of educational practices. Each individual study conducted helps clarify and add to the description of teachers' mental lives necessary for understanding and explaining the form and uses of events occurring in complex classroom situations (p. 1). At this point, however, these early studies cannot be considered "a systematic and cummulative body of research" according to Clark and Peterson (p. 108).

Varied conceptualizations on an organizational framework for the diverse research on teacher thinking have been proposed. Reviews reflect these categorical changes. One early review article by Clark et. al., (1977) classified the teacher thinking research under four major categories: (1) teacher planning, (b) teacher decision making, (c) teacher judgment, and (d) teachers' implicit theories or personal perspectives. Shavelson and Stern (1981) modified these to three, dropping the teachers' theories and perspectives. In the latest review, Clark and Peterson (in press) have not separated teacher judgment as a category "because teacher judgment is but one cognitive process that teachers use in their planning and interactive decision making" Ip. 11). Aspects of teacher judgment are thus subsumed under the three categories of teacher planning (including planning with students present and not present in the classroom), teachers' interactive thoughts and decisions, and teachers' theories and beliefs (p. 11).

Clearly, investigation of teachers functioning as judges and planners of aesthetic and critical instructional art activities designed for implementation into elementary classroom situations comes under teacher planning in the Clark and Peterson category. In this study, the judgments made and the plans to be developed before classroom interaction with students by those who teach elementary art will be compared and contrasted. The two teacher populations include the elementary classroom teacher who teaches his or her own art and the art specialist who teaches some or all of the art program.

Five methods of studying and representing teachers' thought processes occur most often in the literature. These include: thinking aloud, stimulated recall, journal keeping, repertory grid, and policy capturing. These are often used in varying combinations and supplemented with interviews and field observations. Of these approaches, policy capturing strategies have been recognized as the most frequently utilized method for studying and delineating the judgment topic (Clark, Yinger & Wildfong, 1978; Shulman & Elstein, 1975). Borrowed from laboratory psychology, the several available policy capturing methods depend least upon the teacher-judges' own reports (Clark et al., in press, p. 15). Reproduction of the inferential response judgments of the particular judge is sought with focus on "how judges weigh and combine information provided by discernible cues in the judgment process" (Clark et al., 1978, p. 1). The cognitive act of judging follows the work of Johnson (1972) and Newell (1968) wherein judgment as a general process involves the evaluation or categorizing of an object or thought. This is logically differentiated from productive thought in that nothing is produced. The material is merely judged, i.e., put in one category or another.

Of particular importance in all policy capturing studies is the accurate identification and representation of the decision factors, or cues, which are used by the judges in their judgment tasks. Whether these cues are discerned and structured by the researcher prior to the actual judgment task or evolve from the task itself does not negate the importance of accurate cue specification. Although not many studies using teacher-judges currently exist, individual studies have been done on identifying effective and ineffective teacher characteristics (Anderson, 1977), preinstructional classroom organization and management decisions (Borko, 1978), classroom management (Cone, 1978), instructional content (Floden, Porter, Schmidt, Freeman, & Schwille, 1981), reading and mathematics curriculum (Russo, 1978), content of language arts activities (Clark et al., 1978), science curriculum content (Hammond & Adelman, 1976), and how teachers use information of varying reliability (Shavelson, Cadwell & Izu, 1977). These studies, utilizing one or more of the 5 major methodologies, concentrate either on (a) descriptions and interpretations of the components in the judgment process, (b) accuracy of the judgments made, or (c) investigation of the methodology per se used in studying questions about teacher judgment (Clark, & Yinger, 1979, p. 239).

Few, if any studies are concerned with how teachers of art plan; none use these methodologies to illuminate teacher judging and planning as just reviewed. In this descriptive and interpretive study, an attempt will be made to identify and define the important decision factors of the two experienced populations of teachers as they judge and write discussion activities. The research questions central to the study are:

1. What factors do teachers consider when judging aesthetic and critical discussion activities designed for instructional implementation?
2. Upon what factors does a teacher focus when planning activities for talking about art?
3. What if any differences are there among the classroom and art teachers' decision factors in judging and planning activities involving talk about art?

In order to investigate these questions, multiple research perspectives will be utilized as proposed by Sevigny (1981) and Beittel (1973) in other art education studies. First, each group will be asked to write a discussion activity for use with their group of elementary students. These will be analyzed for topic interest. Second, each group will judge a set of written discussion ideas: Each idea centering on one aesthetic or critical inquiry theory such as formalism, phenomenology, imitation, etc. The criteria for developing the set of ideas will follow that proposed by Joyce (1981) for controlling specific content in experimental learning materials. Third, individual teacher interviews will be conducted to arrive at the final configuration or profile of factors for individual teachers and for the two groups. Both the teacher-planned discussion activity and the researcher-designed set will exhibit characteristics which have meanings for the teachers. It is these meanings which help determine the attractiveness of activities to teachers adapting and implementing curriculum materials (Geetz, 1973). Explication of these characteristics and meanings may contribute to further understanding of the complex, demanding and important role of those who teach elementary art— of those who are the "ultimate arbiters of classroom practice" (Doyle & Ponder, 1977, p. 75). A reduction of the studio-production emphasis toward more talking about art with elementary children is an idea proposed for years, but long over-due in practice.

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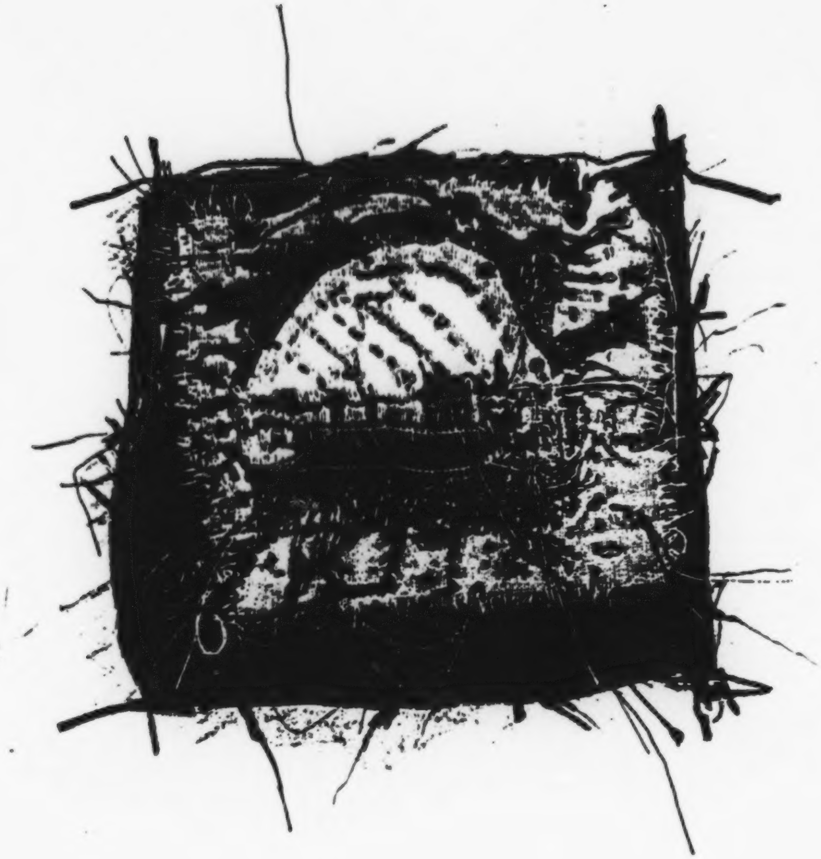

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E. Canetti

Human Province

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